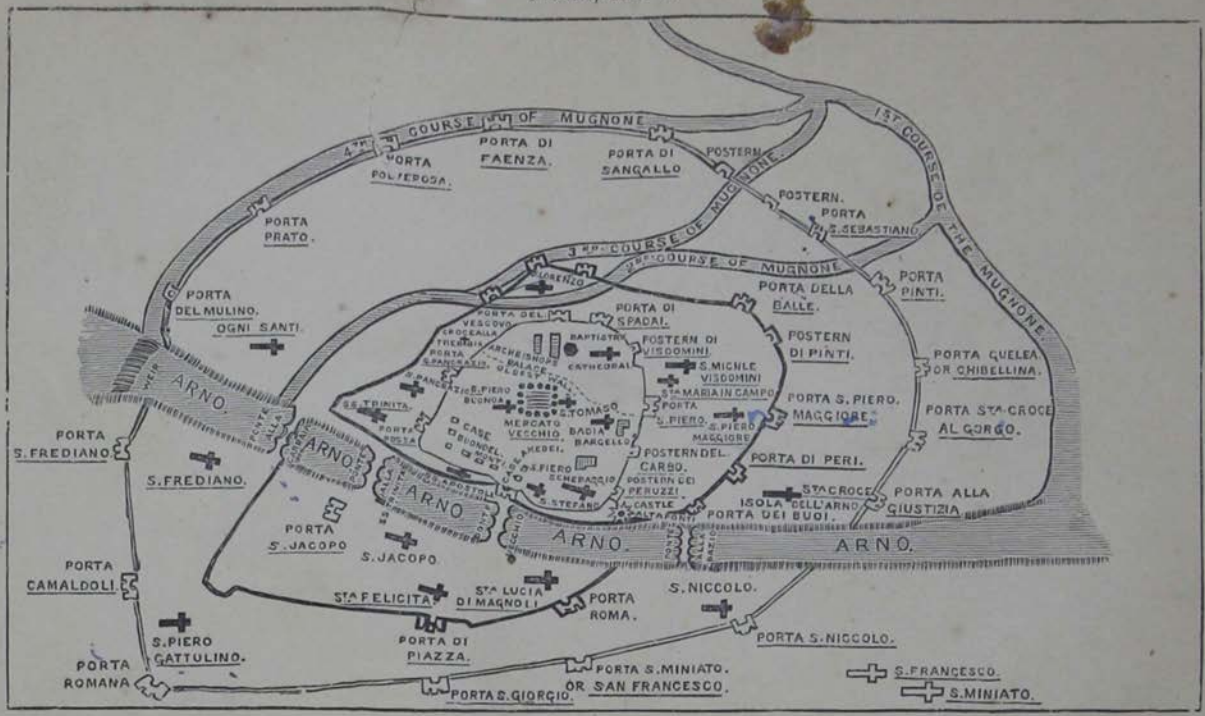

00058825

BOMBAY BRANCH
OF THE
ROYAL ASIATIC SOCIETY.
TOWN HALL, BOMBAY.

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018

WALKS IN FLORENCE

VOL. I.



Walls of Florence.

WALKS IN FLORENCE

By SUSAN AND JOANNA HORNER

58825
a c.

WITH ILLUSTRATIONS

VOL. I.

STRAHAN & CO.
56, LUDGATE HILL, LONDON
1873

[*The Right of Translation is reserved.*]

58825

LONDON:
PRINTED BY VIRTUE AND CO.,
CITY ROAD.



00058825

TO THE

RIGHT HON^BLE. SIR EDWARD RYAN.

DEAR SIR EDWARD,

WE beg to dedicate these Volumes to you, who first suggested the work, and who continued your kind interest and encouragement to the end.

SUSAN AND JOANNA HORNER.

PREFACE.

THE traveller arriving from the north on a fine evening of spring or autumn, cannot fail to be struck with the cheerfulness as well as beauty of Florence and the surrounding scenery. Villas and farm-houses, scattered in every direction over hill and valley, increase in number and proximity as they approach a centre, until the buildings appear gradually to cluster around the cupola of the Cathedral. As the sun sinks behind the distant mountains—whose purple outline is sharply defined against a sky of gorgeous colour—the spires, towers, and lofty palaces, with the river which divides the city in two, are bathed in a ruddy glow, gradually melting into cooler tints, until all vanishes in the sudden darkness which follows sunset in Italy. As the moon rises, every object becomes again distinctly visible, and town and country seem to repose in peaceful slumber, only broken in the springtime by the song

of the nightingale, the gentle cry of the little owl which inhabits the gardens around, and the loud and continuous chirrup of the mole-cricket, whilst myriads of fireflies flash among the ilex and olives, the vines and young corn.

Whilst every visitor to Florence speaks in raptures of her beauty, few remain long enough to become really acquainted with her Art-treasures, her historical reminiscences, or the character of her people. It is in the churches, palaces, and streets of Florence, within the compass of daily walks, that we must search for the true history of her citizens. Simple, courteous, yet reserved, humorous and fond of ease, yet proud of traditional industry and freedom, but still more proud of the traditional greatness of his city, the Florentine retains many of the virtues, with some of the defects of his Republican forefathers.

In the following pages we hope to awaken a more lively interest in these buildings and their contents, as well as in the men who, under a free government and plebeian rulers, not only counted among their fellow-citizens some of the most eminent poets, philosophers, and artists the world has ever known, but no less eminent patriots, legislators, and reformers in morals and religion. A people who have produced such fruits, need but higher moral and intellectual culture to yield a still more abundant harvest.

We cannot close these few introductory remarks without

expressing our gratitude for the ready sympathy, liberality, and courtesy which met us wherever we explained the object of our research, and which assisted us to see and examine all that we describe. Among those to whom we are principally indebted for valuable assistance are: the late Commendatore Simone Peruzzi; the Cavaliere Giorgio Campani; the Commendatore Aurelio Goti, Director of the Galleries; the Cavaliere Gaetano Milanesi, author of the Notes to the new edition of Vasari; Signor Cavalcaselle, Inspector of the National Museums; Signor Rondoni, Inspector of the Museum of San Marco; the Commendatore Françesco Bonaini, Director of the National Archives; the Librarians, Count Luigi Passerini, the Cavaliere Ferruci, Signor Sacconi, and Signor Pietro Fanfani; Professor Filippo Parlatore, Director of the Natural History Museum; Professors Cocchi and Giglioni; the Marchese Gino Capponi; the Marchese Carlo Strozzi, and others, who have either given us admission to their private galleries and libraries, or obtained for us free access to collections or places of interest not usually exhibited to the public.

CONTENTS OF VOL. I.

PAGE

PREFACE vii

INTRODUCTORY CHAPTER.

PART I. 1
PART II. 9

CHAPTER I.

Baptistery—Exterior 23

CHAPTER II.

Baptistery—Interior 39

CHAPTER III.

Cathedral—Exterior 49

CHAPTER IV.

Cathedral—Interior 68

CHAPTER V.

Institutions of the Misericordia and the Bigallo 92

CHAPTER VI.

Piazza del Duomo—Piazza del Battisterio 111

CHAPTER VII.

PAGE

The Piazza and Church of San Lorenzo 122

CHAPTER VIII.

San Lorenzo—Sagrestia Vecchia—Sagrestia Nuova—Mausoleum 136

CHAPTER IX.

San Lorenzo—Laurentian Library 151

CHAPTER X.

The Ghetto—Mercato Vecchio 159

CHAPTER XI.

The Mercato Nuovo 174

CHAPTER XII.

The Via Calzaioli—Or San Michele 191

CHAPTER XIII.

Piazza della Signoria 221

CHAPTER XIV.

The Uffizi—National Library 234

CHAPTER XV.

Palazzo Vecchio della Signoria—Exterior and Tower . . . 255

CHAPTER XVI.

Palazzo Vecchio della Signoria—Interior 275

CHAPTER XVII.

San Martino—The Badia 290

CHAPTER XVIII.

PAGE

The Bargello 314

PUBLIC GALLERIES OF FLORENCE.

THE UFFIZI:—

Corridor 346
Early Masters 363
Tuscan Room 379
Small Tuscan Room 393
The Tribune.—Pictures belonging to other Schools . . 404
Sculpture and Bronzes 422
Rock Crystal and Pietra-dura 436
Intagli and Camei.—Coins and Medals 443
Engravings, Drawings, and Tapestry 463

LIST OF ILLUSTRATIONS TO VOL. I.

WALLS OF FLORENCE . . . . . *Frontispiece.*

GHIBELLINE AND GUELPHIC TOWERS AND BRACKET *Face page* 9

PORTRAIT OF COUNTESS MATILDA (from an old Manuscript) . 111

ANGEL OF ANNUNCIATION (from Illuminated Choral Book) . 151

CAROCCIO, WITH THE MARTINELLA 174

TETTO DE' PISANI—PIAZZA DELLA SIGNORIA . . . 229

PALAZZO VECCHIO DELLA SIGNORIA, WITH RINGHIERA . 255

DOOR OF DANTE'S HOUSE 290

PORTRAIT OF COUNTESS WILLA (from an old Manuscript) . 307

ANGEL, BY FRA ANGELICO 346

SEAL OF THE REPUBLIC—GOLD FLORIN—GEM OF SAVONAROLA 443

WALKS IN FLORENCE.

INTRODUCTORY CHAPTER.

PART I.

History.

THE Etruscan ancestors of the Florentines are generally supposed to have migrated from Asia, since their kings boasted of their descent from Sandon, the Babylonian Hercules. When and how these ancestors settled in Italy is unknown; but a colony from Southern Lydia, in Asia Minor, appears to have introduced Greek art and culture, which was readily accepted by a race who possessed an Oriental taste for ornament. The effeminate luxury of their lives did not prevent their being valiant in arms, and both in the field and behind their massive stone walls they stoutly defended themselves against later intruders. Hercules, with the bow and the metal mace of the Assyrians, in place of the club, has been found on an Etruscan gem; his lion is still the emblem of Florence, and the demigod, until late times, continued to be the hero of the

"popolo maligno
Che discese da Fiesole ab antiquo."

About two centuries before Christ, the Etruscan city of Fiesole was conquered by Roman arms. The inhabitants were fierce and determined, and although, for the moment, conciliated, they seized every opportunity to protest against Roman supremacy. Their city, considered impregnable, was maintained by the conquerors as a strong military post: it still forms a conspicuous object in the views from Florence and its neighbourhood, a Franciscan monastery crowning the hill where once stood the citadel or acropolis of the Fiesolans.

Fiesole was protected by three lines of walls, whilst a fourth embraced all the circumjacent territory, descending to the banks of the Arno, where the Fiesolan district was entered by three gates, with a mile between each. In the Port or lower city, an active commerce was carried on, chiefly, it is supposed, in iron, brought up the river from Pisa, and extracted in the Island of Elba.

Fiesole was one of the most important of the twelve confederate cities of Etruria, which acknowledged their Lucumon or king in the capital of Clusium, the modern Chiusi; and it was even more celebrated as the seat of religious learning, than for commerce, or as a military post. The triple thunderbolt in the hand of Jove, symbolical of the three precious metals, was derived from Fiesole, and the city itself was believed to have been built by Atlas, and the tomb of one of his daughters. The rite of sacrifice and the science of divination were here taught by the Etruscans; even her Roman conquerors vouchsafed to learn in the schools, and annually sent twelve Roman youths hither to study augury. On urgent occasions soothsayers from Fiesole were brought to Rome, and Pliny mentions a

Fiesolan with his seventy-four sons and grandsons arriving at the Capitol to perform the solemn sacrifices. The art does not appear to have been lost by their descendants, as Florentines were in the habit of consulting astrologers before commencing a war, or any great undertaking.

The origin of the name Florence for the lower city has been variously explained. Some maintain that it was derived from Florinus, a Roman general, who encamped here, and was slain in a skirmish with the Fiesolans; others suppose Florence to be a corruption of the word Fluentia, from the town being situated at the confluence of the Arno and Mugnone; others again assert that Florence or Florentia only signified a flourishing city; but popular tradition ascribes the name to the abundance of flowers, for which the district is noted; lilies, the Iris Florentia, grow wild in the fields and in the clefts and crannies of the walls, and flourish now as they did two thousand years ago; for Florence is, and always will be, the City of Flowers. The lily, too, as the emblem of the Virgin, the patroness of Florence, is represented on the banner held by the favourite saint, Reparata, and is also figured on the red shield of the Republic.

The decline of the ancient Etruscan city of Fiesole preceded the triumph of Sulla over Marius. When master of Rome, Sulla punished the inhabitants of those Italian towns which had taken the side of his rival, by depriving them of the Roman franchise, and by confiscating their territory to bestow it on his own soldiers. Twenty-three legions (by some estimated at forty-seven) received grants of land, among which was the territory belonging to Fiesole. These rude soldiers, however, showed themselves worthy of their

Roman origin, and Florentia shortly presented a miniature copy of the mother city, with her Field of Mars, her Forum, Temple of Mars, Baths, Theatre, and Amphitheatre; there was even an aqueduct to convey drinking water from a distance of seven miles, for it appears that the waters of the Arno and the Mugnone were always insufficient for the supply of the city, and the springs were few and unwholesome. Both Tully and Sallust speak in terms of praise of the new colonists, but add that, owing to the superfluity of their wealth, they were so lavish in their expenditure in the magnificence of their buildings, and in their solemn feasts, that, to use the words of the historian, "Sulla must have returned to life to enable them to redeem their debts." Dissensions among themselves followed, and they were ready on the first occasion to vent their discontent by taking up arms against Rome. When Catiline therefore retreated to the mountains above Pistoia, a strong auxiliary force met him from Florence, and this remnant of Sulla's troops fought beside the conspirator in his last battle, and perished with him B.C. 62.*

Florentia early obtained the rank and privileges of a municipium, and Tacitus mentions that in the reign of Tiberius, an ambassador from the city appeared at Rome on a singular occasion. A question had arisen regarding the necessity of diverting some of the tributary streams of the Tiber into other channels to prevent the frequent inundations of that river, and the Florentines sent their ambassadors to remonstrate against the proposal of turning

* Catiline's general was long encamped near Fiesole. See Cicero, Speech i., and Sallust.

the Chiano from the Tiber into the Arno, which would have overwhelmed Florence.

In the reign of Nero, A.D. 56, Frontinus and Paulinus, two recent converts to Christianity, arrived in Florence to introduce the new religion. A persecution followed, which was suspended under Titus and Vespasian, but renewed under Decius in the third century, when Florence contributed to the list of martyrs. The first recognised bishop was Felice, about A.D. 313. The existence of a bishop implies a cathedral, and such was probably the church of San Salvador, on whose site was afterwards erected Sta. Reparata, when the present Baptistery became *pro tempore* the cathedral. A few years later Sta. Reparata obtained this dignity, which she continued to hold, until demolished to make room for the beautiful edifice of Sta. Maria del Fiore. The reason why the Florentines adopted Sta. Reparata for their patron saint is found in a legend connected with their favourite bishop, St. Zanobius. Early in the fifth century, Zanobius—a historical as well as legendary character—was chosen Bishop of Florence, and consecrated in the old church of San Lorenzo by Ambrose, Archbishop of Milan and one of the Fathers of the Church. Various miracles have been attributed to Zanobius, but his memory is especially held sacred for the aid he is said to have rendered, in the preservation of Florence from a horde of barbarians. In the year of our Lord 405, Italy was invaded by a leader called Radagasius, at the head of a host of Suavians, Burgundians, Vandals, and Goths, who, after destroying many cities, entrenched themselves amidst the heights of Fiesole and threatened Florence. In this extremity the prayers of the good Bishop Zanobius were heard, and, to the relief of the inhabitants, the sudden

arrival of the Roman general Stilicho compelled the enemy to issue prematurely from their fastnesses, when they were repulsed with great slaughter, and the remnant were sold for slaves. The battle is said to have been fought on the 8th of October, the day of Sta. Reparata, who at the tender age of twelve had undergone martyrdom in Cappadocia, during the persecution of Decius, from which Florence had also so severely suffered. The youthful saint is supposed to have appeared in the midst of the battle, with a blood-red banner bearing the device of the lily in her hand. In commemoration of this victory, the church was built and dedicated to Sta. Reparata. Zanobius, who was afterwards canonized, died on the 25th of May, A.D. 417, on which day annually the house he is supposed to have inhabited in Via Por San Maria, near the Ponte Vecchio, is decorated with flowers. The Florentines, in spite of Dante, do not forget their benefactors any more than he could forget the *bello Ovile*, "beautiful Sheepfold," as he called his beloved Florence.

Though Florence was often distracted by factions, her history, compared with that of cotemporary states, excepting perhaps Venice and Genoa, was one of advanced civilisation. The dissensions within the city arose from private sources of quarrel among the nobles, who summoned their peasantry from the country to their aid. These nobles were principally the descendants of German barons or marquises who had assisted the German emperors at various times in the conquest or subjugation of Italy. They held their lands in fief, acknowledging the emperor as their liege lord, and exercising an independent jurisdiction on their estates. The ancient Italian municipalities waged a continual war-

fare with these petty foreign tyrants, in defence of their rights and liberties; and they were supported by the Church, whose power increased when men of superior ability and resolution occupied the pontifical throne. Countess Matilda, the ruler of Tuscany, though herself a noble, and descended from German nobles, espoused the cause of the Church against the Emperor with religious enthusiasm. She was warmly supported by the Florentines, and she obliged some of the nobles, who possessed territory in the vicinity of Florence, to yield their lands to the canons of Sta. Reparata, and to the monks of Vallombrosa. The Lombards had already set a good example to the rest of Italy by taking advantage of the disputes between rival sovereigns, to establish free institutions, such as a council to control their lords paramount, and a senate and parliament of the people. As the Florentine municipality increased in wealth and power, they attacked and destroyed the castles of the feudal nobles in Tuscany, and obliged their former oppressors to reside in Florence, where they intermarried with the families of the citizens. The nobles had not, however, abandoned their pride with their possessions, and the infection spread in the city, which became a scene of warlike clans rather than the abode of peaceful merchants. Good sense, and increasing power derived from higher education and commercial wealth, enabled the citizens to establish order and to subdue, if not wholly to destroy, a barbarous aristocracy. But the growth of riches among themselves, accompanied with greater luxury and its attendant vices, prepared the way for the entire destruction of civic liberty. The struggles between noble and plebeian, Guelph and Ghibelline, Bianchi and Neri,

ended with the ascendancy of unscrupulous ambition combined with subtlety, in the person of Cosimo de' Medici, and of his descendants for four generations.

The most brilliant period of Florentine history dates from the beginning of the twelfth century to the year 1530, when the city fell into the hands of the younger branch of the Medici family, who destroyed the Commonwealth to establish a tyranny; and, though after the extinction of the Medicean Grand-Dukes, the Government assumed a milder form in the hands of the Austro-Lorraine dynasty, despotic rule did not entirely cease until the expulsion of Leopold II. in 1860.

Many barbarous acts of cruelty were perpetrated by the Florentines in the halcyon days of their Republic, both towards citizens who happened to belong to a vanquished minority, and towards captives taken in war, especially if natives of a rival city; but the Florentines were nevertheless great in patriotic virtue, and capable of noble devotion and heroic self-sacrifice for the sake of Florence. Names as great and even greater than that of Medici, such as Capponi, Ridolfi, Strozzi, Albizzi, are still preserved, not only in history but in their descendants, who inhabit the palaces of their ancestors, and thus keep alive the memory of those of whom Dante wrote:

"Con queste genti, e con altre con esse
Vid' io Fiorenza in si fatto riposo
Che non avea cagione onde piangesse;
Con queste genti vid' io glorioso
E giusto il popol suo tanto che il giglio
Non era ad asti mai posto a ritroso
Nè per division fatto vermiglio."

Paradiso, xvi. 148—154.

GENEALOGY OF THE MEDICI.

Salvestro, belonging to the Guild of Physicians (*Medici*).

Giovanni—Piccarda.
b. 1360, died 1429.

- Cosimo (Pater Patriæ), b. 1389, d. 1464.
  - Pietro (il Gottoso), b. 1416, d. 1469.
    - Lorenzo Magnifico, b. 1448, d. 1497.
      - Pietro, b. 1471, d. 1503.
        - Lorenzo, Duke of Urbino, b. 1492, d. 1519.
          - Catherine, Queen of France, b. 1519, d. 1589.
      - Giovanni, Pope Leo X., b. 1475, d. 1521.
      - Giuliano, b. 1479, d. 1516.
        - Ippolito (Cardinal) poisoned by Alexander, b. 1511, d. 1535.
        - Alexander, Duke of Florence, d. 1537, murdered by Lorenzino.
    - Giuliano murdered in the Pazzi conspiracy, b. 1453, d. 1478.
      - Giulio, Pope Clement VII., b. 1478, d. 1534.
- Lorenzo, b. 1393, d. 1440.
  - Pier—Francesco, b. —, d. 1467.
    - Lorenzo, b. —, d. 1503.
      - Lorenzino, b. 1514, d. 1547, the murderer of his cousin, Duke Alexander.
    - Giovanni, b. 1467, d. 1498.
      - Giovanni delle Bande Nere, b. 1498, d. 1526.
        - Cosimo I., Grand-Duke, b. 1519, d. 1574.
          - Francis I., Grand-Duke, b. 1541, d. 1587.
          - Ferdinand I., Cardinal and Grand-Duke, b. 1549, d. 1609.
            - Cosimo II. (Grand-Duke), b. 1590, d. 1621.
              - Ferdinand II., Grand-Duke, b. 1610, d. 1670.
                - Cosimo III., Grand-Duke, b. 1642, d. 1723.
                  - Gian Gastone, Grand-Duke, b. 1671, d. 1737.
                  - Electress Anna Lodovica, b. 1667, d. 1743.
              - Leopold, Cardinal, b. 1617, d. 1675.

GENEALOGY OF THE AUSTRO-LORRAINE DYNASTY,

WHICH SUCCEEDED TO TUSCANY ON THE DEATH OF GIAN GASTONE DE' MEDICI.

Francis, Duke of Lorraine, and husband of the Empress Maria Theresa, reigned in Tuscany 1737—1764.
Pietro Leopoldo, 1764, resigned the government of Tuscany when he succeeded to the empire, 1790.
Ferdinand III.—1790—1824.

Interregnum 1801	1808—Lodovico of Parma, King of Etruria.
1809	1814—Elisa Buonaparte.

Leopold II., son of Ferdinand III., 1824—1860, died in Rome, 1870.
Victor Emmanuel of Saxony, King of Italy, 1860.

[*To face Page* 8.



Ghibelline and Guelphic Towers, and Bracket.

"With all these families, and others with them,
Florence beheld I in so great repose,
That no occasion had she whence to weep;
With all these families beheld so just
And glorious her people, that the lily
Never upon the spear was placed reversed,
Nor by division was vermilion made."

Longfellow's Translation.

PART II.

Topography.

Florence, nestling at the foot of low hills, is bounded and sheltered to the north and east by mountains with their projecting spurs, whilst westward stretches a wide valley as far as Signa, where a narrow gorge connects this part of the country with that around Pisa. At Signa the Lybian Hercules is said to have drained the Golfolina or gulph, which has still the character of a lake or marsh, and to have removed a rock which impeded the course of the Arno. This labour seems, however, to have been imperfectly performed, since, when Hannibal passed that way, B.C. 409, the land was still a morass. Hercules, nevertheless, continued in favour, though Mars was considered the tutelar god of Florence.

To the north of the city lies Monte Morello, a bold heath-capped mountain which was formerly overgrown with mulberry-trees; to the east is the range of Fiesolan Hills, and in the extreme distance rises the loftier height of Monte Senario, distinguish from various points round Florence

by the monastery of the "Servi di Maria," whose white walls, on the summit, are more distinctly visible from their contrast with the dark woods around. Farther eastward, the noble line of hills above Vallombrosa divides the valley of the Arno from the fertile district of the Casentino and the lofty mountain of Falterone, whence the Arno and the Tiber have their source. South of Florence are lower ranges of hills, comprising those of San Miniato, San Giorgio, and Bellosguardo; beyond which, range after range of the Apennines divide Florence and Rome.

On a hill west of Fiesole may be observed a white tower, which appears to stand sentinel at the passage of the Mugnone through the narrow defile between Monte Morello and the Etruscan city. This insignificant little building has an interest attached to it, because mentioned by Dante as the Uccellatojo or Bird Tower, marking a plantation in which is set a snare for birds. In some well-known lines of the "Paradiso," the poet compares this height to Montemalo or Monte Mario near Rome. As the Eternal City is first descried on the Viterbo road from Monte Mario, so Florence is discovered from the Uccellatojo by the traveller approaching along the old road from Bologna; and as Florence had vied with Rome in the days of her prosperity, so Dante predicts she should surpass her in the depth of her fall—

"Fiorenza dentro della cerchia antica
Ond' ella toglie ancora e Terza e Nona*
Si stava in pace sobria e pudica.

* Tierce or None—Tierce (Terza) is the first division of the Canonical Day—six to nine; Nones (None) the third, from twelve to three in the afternoon. The bells of the Badia rang these hours, and they measured the day.—See *Longfellow's Dante.*

Non avea catinella non cintura
Che fosse a veder più che la persona;
* * * * *
Non era vinto ancora Montemalo,
Dal vostro Uccellatojo, che com'è vinto
Nel montar su, così sarà nel calo." *
Paradiso, xv. 95—111.

The river Mugnone, which has at various times diverged from its original channel, after leaving the defile between the Uccellatojo and Fiesole, took once an easterly direction, and joined the Arno below, where is now the monastery of the Salvi; the course of the river was afterwards turned by the present Porta Pinti, and it flowed westward, below the SS. Annunziata, crossing the Piazza di San Marco, from whence it passed along the Via Cavour, and fell into the Arno below the Ponte alla Carraia. Still later, the river was made again to diverge, by cutting off an angle, leaving the church of San Lorenzo on the left instead of the right bank.

Florence, at a very early period, was divided into quarters; San Piero Maggiore to the east; San Pancrazio to the west; Santa Maria sopr' Arno to the south, and to the

---

* "Florence, within her ancient boundary,
From which she taketh still her Tierce and Nones,
Abode in quiet, temperate, and chaste.
No golden chain she had, nor coronal,
Nor ladies shod with sandal shoon, nor girdle
That caught the eye more than the person did.
* * * * *
Nor yet surpassed had Montemalo been
By your Uccellatojo, which surpassed
Shall in its downfall be, as in its rise."
Longfellow's Translation.

north the Cathedral, which lay just beyond the oldest circuit of walls, of which the sole record is a slab inserted into a house in the Via Calzaioli. All beyond the second circuit of walls, which included the Cathedral, was called the Borgo or Borough. In the twelfth century the division of quarters, *quartieri*, was changed for *sestieri*—the Oltr' Arno, or district lying on the other side of the Arno; San Piero Scheraggio, where is now the Uffizi; the Borgo dei SS. Apostoli; San Pancrazio; the Porta del Duomo; and San Piero Maggiore. After the expulsion of a celebrated tyrant, the Duke of Athens, in the fourteenth century, the city was again divided into quarters, which bore the names of Santo Spirito, including all south of the river; San Giovanni; Santa Maria Novella; and Sta. Croce. Finally, the city was divided in three districts—Terzieri; viz., Santo Spirito, Santa Maria Novella, and Sta. Croce.

The *Cerchia Antica*, or first historical circuit, has the date A.D. 785; Charlemagne built these walls in compliance with the wishes of the inhabitants, to replace those destroyed by barbarian invaders. A few feet higher up the river than the Uffizi, once stood the Castle of Altafronte. From this point the walls skirted the present Piazza del Grano and the Piazza di San Firenze behind the Palazzo Vecchio. At the end of the Borgo de' Greci was the Postern Gate, called De' Peruzzi, after the family of Peruzzi, supposed by some to have derived their name from the Church of San Piero Scheraggio, which in those early days was the largest in the city. From the Postern de' Peruzzi, the wall continued to the Postern del Garbo near the Badia, or ancient Abbey of Florence. This gate stood where is now the Canto or corner of the Pazzi. Beyond the walls lay the Borgo di San Piero,

where stood the Church of San Piero Maggiore, of which nothing now remains but a single arch. The family of Portinara, who are by some supposed to have derived their name from this Porta, conferred distinction on the quarter, since opposite the gate lived Folco Portinara, who founded the Hospital of Sta. Maria Nuova, and who is still better known to posterity as the father of Beatrice, who inspired Dante with his divine poem.

From the Porta San Piero the wall lay in a northerly direction, passing the little church of Santa Maria in Campo (St. Mary in the Fields), which belonged to the diocese of Fiesole, and to which an image of the Virgin, held in high estimation by the Fiesolans, had been carried from the cathedral of that city. The site of this church has an additional interest, because supposed to be that of the Campus Martius (Field of Mars) of the Roman settlers. Where the Via de' Servi joins the Piazza del Duomo, or Cathedral Close, a small gate or postern was called the Porta de' Visdomini, from a powerful family, who, after the destruction of a church of San Michele, to make room for the Cathedral, built another San Michele beyond the walls, still existing in the Via de' Servi, and placed their own arms, with an inscription commemorating this pious act, over the adjoining gate. The Visdomini owed something to the church, since they enjoyed the peculiar privilege, during a vacancy in the see of Florence, of administering the revenue usually assigned for the bishop's table, and, when the appointment had taken place, installing him on his throne. In recognition of these rights, a portion of the victuals from the episcopal table was borne with great ceremony on solemn feast-days to the house of the head of this family. Dante

thus celebrates the privilege enjoyed by the Visdomini:—

"Così fanno gli padri di coloro
Che sempre che la vostra chiesa vaca
Si fanno grassi, stando al concistoro."*
Paradiso, xvi.

The last of the direct line of the descendants from the Visdomini died in 1730, and several noble Florentine families claim them for their ancestors.

From the Postern of the Visdomini, the wall was carried along the northern side of the Piazza del Duomo to the entrance of the Via de' Martelli, now Via Cavour, where another postern was called the Spadai, after the sword-makers who inhabited that street. At the corner known as the Canto della Paglia, between the archbishop's palace and a palace erected by Arnolfo di Cambio, stood the Porta del Vescovo, or del Duomo. Passing the church of Santa Maria Nuova, the Piazza of San Gaetano, and the Palazzo Corsi, the Porta San Pancrazio stood near the old church of that name. San Pancrazio and the SS. Trinità were left outside the walls, but nearly facing this last church, and joining the houses of the Buondelmonti, was the Porta Rossa—Red Gate. Parallel with the Arno, by the Via de' Terme, where were the Thermæ or Roman Baths, and leaving the church of the SS. Apostoli on the right, the wall reached the Ponte Vecchio, the only bridge then existing in Florence. Near this lived the Amidei, the rivals of the Buondelmonti; and

* "So likewise did the ancestors of those
Who evermore when vacant is your church
Fatten by staying in consistory."
Longfellow's Translation.

here stood the Porta San Maria or Porta Regina, the Gate of the Queen of Heaven. Close by was the church of San Maria, beneath an arch of which was suspended the great bell of the Caroccio, or War Chariot of Florence. The wall was carried on by the Via Lambertesca and Via Castellani to the Castle of Altafronte.

This wall was sufficient for the protection of Florence until 1077, when the Emperor Henry IV. made a descent upon Italy. Three years previously, the monk Hildebrand, Gregory VII., had been chosen Pope; and, impatient of the church patronage exercised by the German emperors, he had convened a council to devise means by which to oppose their interference in matters ecclesiastical. In a Diet convoked at Worms, the emperor declared Gregory's election null and void, and he forthwith crossed the Alps to wage war with the refractory pontiff. As the cause of Gregory was espoused by the celebrated Countess Matilda, daughter of Duke Boniface, of Tuscany, the Florentines dreaded a siege by the Imperialist army, and commenced a second circuit of walls to afford greater security to their city.

Near San Piero Maggiore, which was now included within the walls, a postern gate was opened, called the Porta Pinti; thence, diverging in a northerly direction, the wall was carried towards San Michele de' Visdomini, just beyond the gate of that name. The corresponding gate was called the Porta delle Balle, from the bales of wool which here entered the city. Where the Via de' Ginori joins the Piazza di San Lorenzo stood the Porta di Borgo San Lorenzo; and, passing the Canto de' Nelli by the Piazza Madonna, behind the Church of San Lorenzo, a

small postern opened on the Campo Corbellini, and was called the Porta di Mugnone. The fosse, or ditch, beyond the wall has given its name to the street in this quarter, Via de' Fossi, as well as to others at the opposite extremity of the town.

From the Porta di Mugnone the wall turned at an angle, and proceeded in nearly a straight line to the Arno, between which and the Porta was the Postern della Bacchiera, named after a family, the Bacchiera della Tosa, allied by marriage with the Visdomini. The wall included the site of the Croce al Trebbio, and followed the whole length of the Via del Moro. From the present Ponte alla Carraia it skirted the Arno as far as the Porta di San Maria; passing the Castle of Altafronte it reached the Palazzo Alberti near the Ponte alle Grazie, where stood the Porta de' Buoi, or the Gate of Oxen, the entrance to the old cattle-market; it now turned at an obtuse angle, and was carried outside the Church of San Jacopo tra Fossi to the Piazza di Santa Croce, then called the Isola dell' Arno, from the course of the Arno and Mugnone at one time forming an island here. At the corner of the Via de' Cerchi may still be seen the remains of the old hinge on which once turned the postern gate, Porta delle Pere, alluded to by Dante:—

"Io dirò cosa incredibile e vera:
Nel picciol cerchio s'entrava per porta
Che si nomava da quei della Pera."*
Paradiso, xii.

* "I will thee a thing incredible but true:
Unto the small circuit by a gate
Which from the della Pera took its name."
Longfellow's Translation.

In Dante's time it seemed incredible that only a few years earlier so little jealousy should have existed among Florentines, that a gate of their city could be called after a private family. This postern communicated with the Porta de' Peruzzi in the old wall behind the Palazzo Vecchio, and houses belonging to this family are still situated in the district lying between the two. The wall was continued thence to the Porta San Piero.

The city south of the Arno appears to have consisted of scattered dwellings, interspersed with gardens, which gradually became three regular streets; two of which lay along the river above and below the Ponte Vecchio, and the third led directly from the Arno towards the south.* These had gates at either end, but no external wall, the houses themselves forming a rampart against any attack from without. The street above the bridge was first called Borgo Pidigliano, and was inhabited by the lowest of the populace until taken possession of by the Bardi, whose palaces vied with those of the wealthiest families in Florence. The gate at the eastern extremity stood near the present Church of Santa Lucia de' Magnoli, and was called the Porta a Roma, because the road through it led to Rome by the cities of Figline and Arezzo. The second suburb below the bridge, the Borgo San Jacopo, had a gate of the same name near the Ponte SS. Trinità, on the site of the Palazzo Frescobaldi. The third suburb, leading directly from the river, was called the Borgo di Piazza Santa Felicità, and the gate, the Porta a Piazza. When the second circuit of walls was built, it was thought expedient

* See Napier's "Florentine History."

to carry them likewise south of the Arno, and they appeared to have been conducted from the Porta a Roma across the heights of San Giorgio behind the Boboli Gardens, and back to the Via de' Serragli, till they met the river at the Ponte alla Carraia.

The rapid increase of the population induced the Florentine municipality in 1284 to build a third circuit of walls, embracing a wider circumference, for the protection of the citizens, and Arnolfo di Cambio was the architect chosen for the work. He erected a lofty tower, about a hundred and twenty feet high, behind Sta. Croce, and thence he carried the wall to the Porta alla Giustizia, through which prisoners were led to execution. The next gate was that of Sta. Croce del Gorgo, from a whirlpool which had been caused by the meeting of the Arno and Mugnone, when the course of both rivers lay in this direction, and which had been commemorated by a cross. The Porta Guelfa followed; but the name of this gate was afterwards changed to Porta Ghibellina. Farther on was the Porta Pinti, bearing the same name as that of the corresponding gate in the second circuit of walls. At the farther extremity of the Via San Sebastiano was once a gate for the convenience of people coming from Fiesole or Majano to visit the church of the SS. Annunziata. Two small posterns between the Porta San Sebastiano and the Porta San Gallo afforded means of exit during the siege of 1529, when a bastion was placed before the Porta San Gallo. There were two gates on the site of the present Fortezza del Basso. First in order was the Porta a Faenza—a name derived from the native city of one Ugoletto Cascianemici, whose wife Umiltà, in 1281, established a convent of Vallombrosian nuns near this spot;

she employed Niccolo Pisano as her architect, and dedicated the sacred foundation to St. John the Evangelist. Umiltà was canonized for her pious act; and she has been further immortalised by the painter Buffalmacco in a picture now in the Florentine Academy. The second gate, on the site of the Fortezza del Basso, was appropriately called the Porta Polverosa—Dusty Gate.

The Porta al Prato, which follows, stood near a spacious meadow, on which a portion of the suburbs leading to the church of Ogni Santi was afterwards built. The postern of the Mulino or Mill, near the present weir, and another smaller postern which was opened during the siege of 1529, brought the wall down to the Arno. Crossing the river, it was continued on the other side, enclosing a wide extent of land to the south. The first gate was the Porta Frediano, also called Verzaia, from the verdant fields and gardens in the midst of which it was erected. It was by this gate that the French king, Charles VIII., entered Florence in November, 1494. The next gate was the Porta Camaldoli, called after a monastery of Camaldolese friars dedicated to San Salvadore in this neighbourhood.* The gate of San Piero Gattolino, now the Porta Romana, is still one of the principal entrances to the city, and near it was formerly another gate, used during the siege of 1529. The walls were carried over the crest of the hill from the Porta

* The Order of the Camaldoli was a branch of the Benedictines, founded by San Romualdo in 1077, with the idea of reforming the lives of the Benedictines. The parent monastery is situated in the Apennines in the Casentino, and the name Camaldoli was derived from the land on which it was built, Campo-Maldoli—Field of Maldoli. See "Legends of Monastic Orders," by Mrs. Jameson.

Romana to the Porta San Giorgio; following the abrupt descent, they reached the Porta San Miniato or San Francesco, called after the two monasteries on the height above. The Porta San Niccolo, the last gate south of the Arno, had its name from the church of San Niccolo in that district. The material for the last circuit of walls was obtained from the towers of the nobles, which by order of the Florentine municipality were reduced from their formidable height, and which had, until that time, been used by their owners as fortresses within the walls of the city.

One of the peculiarities which strikes every stranger visiting Florence is the remains of these towers, with holes and brackets occurring at intervals, the entire height of the building. For an explanation of their use, as well as for a description of the houses inhabited by the old Florentines, we must refer the reader to the work of Count Luigi Passerini, the first living authority on the antiquities of his native city.* "The dwellings of the Florentines were generally composed of a double wall of strong stone masonry, the interstices of which are filled by a cement of gravel and lime so firm that their destruction is rendered most difficult. Many of these buildings had towers attached to them, which were great objects of ambition to the dominant families, at a time when the municipal guard was inadequate for protection, and when the strong were striving to raise themselves on the ruins of the weak. These towers varied in height from sixty to a hundred and twenty braccia.† As

* See Notes by Count Luigi Passerini to the romance of "Marietta de' Ricci," by Agostino Ademollo.

† A braccia is nearly twenty-three inches.

they were first erected for strongholds during civil disturbances, they were kept well supplied with cross-bows and other implements for attack and defence. From loopholes placed at various intervals, assailants could be repulsed by arrows or stones. The towers were entered by a narrow doorway, and ascended by a very narrow staircase, probably in order to form a more effective barricade should the tower be forced. The battlements which crowned them indicated the party to which the owner adhered, being swallow-tailed if Ghibelline, square if Guelph. The projecting stones, which may be observed at some height from the doors of the towers, served to support a scaffolding of beams and planks, to which access was had by openings which may be traced, though now built up, and which at the time were kept closed by large shutters. From these scaffoldings, those within the towers could throw down missiles upon the enemy, and thus defend the doorway when besieged; at other times they were used on the occasion of any public festival, to collect the friends and relations of the family to witness processions. These wooden scaffoldings were called *Torrazzi*, probably the origin of the word *Terrazzi*, used for balconies." This is we may suppose the true explanation of the holes for the insertion of beams, the further ends of which rested in similar holes on an opposite tower, house, or even the lateral walls of a church.

To proceed in our quotation: "The dwellings of the Florentines were not supplied with any modern comforts. The stairs were wide, but rude in construction, without ornament, except trophies, and the weapons with which every family was provided, ready to arm their dependants and the slaves (serfs) brought up from the country during

civil commotions. The serfdom of the peasantry was only abolished in 1288 by a law which made it difficult for the barons to employ them against the citizens. An immense fire-place in one room served for the preparation of the frugal meals, and for the family gathering, in the long winter evenings. The whole furniture consisted in a rude table, a few stools, and a large chest, which the bride brought with her on her marriage, as her contribution to the household. The sole protection against the wind or the inclemency of the weather was shutters placed before the narrow windows, whilst a screen or curtain excluded the sun and summer heat. Florentine families continued to occupy the same house as long as it could contain them, and it was divided among the various branches for several generations until they became too numerous, when they endeavoured to procure the contiguous houses, that they might always remain near where their ancestors had dwelt, probably because the vicinity of their own people made it easier to unite in case of aggression."

CHRONOLOGY.

	A.D.
The first circuit of walls on record, built	785
The second circuit of walls	1078
The third circuit of walls	1250

CHAPTER I.

THE BAPTISTERY.

Exterior.

IN the Piazza del Duomo, at the corner of the Via Calzaioli, the first object that meets the traveller's eye is the lovely and unrivalled Campanile, or Bell Tower of Giotto, rich in sculpture and encrusted with many-coloured marbles, like an Oriental gem. Beyond this is the unfinished façade of the cathedral,* raised from the pavement by a wide flight of marble steps; on either side are palaces, including the residence of the archbishop, the Orphan Asylum of the Bigallo, and the office of the Misericordia; and to the left is San Giovanni, the Baptistery of Florence.

This ancient temple was included in the first circuit of walls, and is supposed to have been built by Theodolinda, daughter of Garibald, King of Bavaria, who married Autharis, King of the Lombards, in 589. After the conversion of her husband from Arianism to the Catholic faith, the queen founded the cathedral of Monza, and built other churches in Lombardy and Tuscany, which she dedicated

* A new façade has been commenced this year (1872).

to her favourite saint, St. John the Baptist.* The date of the Florentine Baptistery is, however, lost in uncertainty; and whilst attributed to Theodolinda, the Roman remains of which it is composed are said to have been brought hither, in the year 662, from a temple of Mars, which was situated half-way between Fiesole and the Arno, where a district is still known as Camerata, a corruption of Casa di Marte; thus the stones of a temple consecrated to Mars, the tutelar god of Florence in Pagan times, may have helped to build the temple dedicated to St. John, the tutelar saint of Christian times. Another tradition relates that the marbles were brought from Fiesole in 1078, when the old Etruscan city was conquered and made subject to Florence. The Florentines employed as their leader one Strozzo Strozzi, a captain of free companies and astrologer. His body reposes beneath the pavement of the Baptistery, where the spot is marked by a slab with the signs of the Zodiac.

The octagonal form of San Giovanni makes it probable that it was from the beginning intended for a baptistery, although at one time the cathedral of the town. The earliest baptisteries were copied from the ancient thermæ, or baths, with a font in the centre, allowing room for the candidates for baptism, as well as for spectators, as the rite was only performed at Easter and Whitsuntide. The font, like the building, was octagonal, and, according to Lord

* For an account of this queen's romantic marriage, see Muratori, "Scriptores Ital.;" aus des "Paulus Diakonus Geschichte der Longobarden," iii buch, p. 66. übersetzt von Dr. Otto Abel; aus die "Geschichter-schreiber des Deutschen Vorzeit, in Deutscher bearbeitung herausgeben," von G. H. Pertz, J. Grimm, K. Lachmann, L. Ranke, K. Ritter.

Lindsay, was symbolical of our Saviour's resurrection: the material creation occupying six days, the Lord resting on the seventh, and the spiritual creation taking place on the eighth.*

Florence was peculiarly distinguished as the city of the Baptist, and Dante in the "Paradiso," when addressing his ancestor, Cacciaguida, who perished in the Crusade, in which he followed the Emperor Conrad III., entreats him to describe Florence as it was in his days :—

> "Ditemi dell' ovil di San Giovanni."
>
> "Tell me about the sheepfold of St. John."

Again, in the same canto, he alludes to the races annually run on St. John's day, the 24th June, starting from the statue of Mars near the Ponte Vecchio, and ending at the Baptistery :—

> "Tutti color che 'a quel tempo eran ivi
> Da portar arme tra Marte e Battista
> Erano 'l quinto di quei che son vivi."
>
> *Par.* xvi. 46. 9.

The roof of the Baptistery was originally of wood; the cupola, which was afterwards added, and which can only now be discovered in the interior, is a feeble attempt at imitation of the Roman Pantheon; but at the time of its erection it was the largest built in that age, even exceeding San Vitale in Ravenna. A notice remains among the records of the Guild of Wool of the purchase of chains to strengthen the cupola of the Baptistery, which expedient was afterwards resorted to by Brunelleschi in his cupola

* See Lord Lindsay's "Christian Art," vol. i. p. 32.

for Santa Maria del Fiore. The slanting leaden roof was a later addition, and the lantern only dates from 1550.

About 1229, an architect called Jacopo Lapi, from the Valtelline, who was employed in the Franciscan Church at Assisi, was called to Florence to level the ground around San Giovanni, and replace the old brick pavement with stone. At that time the Baptistery stood at a higher elevation than afterwards, and at the base were steps.* Around the building were ranged Roman sarcophagi, which were used by Florentine families of distinction for interment, as well as for monuments, when the entire Piazza between the Cathedral and Baptistery constituted the cemetery of Florence. The soil had, however, gradually accumulated over the brick pavement until the steps outside were completely buried, and the sarcophagi which, after Jacopo had finished his work were left standing in the Piazza, were some time later conveyed into Santa Reparata, and finally distributed between the Uffizi and the Cortile of the Medici, afterwards Riccardi Palace. Whilst the sarcophagi were still standing in the Piazza, the incident occurred, or was supposed to have occurred, which furnished Bocaccio with his ninth tale, on the sixth day of his Decameron.

Guido Cavalcante, the friend of Dante, who is described by the chronicler Dino Compagni as "a young and noble knight, brave, courteous, and much addicted to solitude and study, happened to be walking along the Corso degli Adimari,"—now Via Calzaioli—"towards the Piazza of the

* Beneath the arcade of the Cortile of the Bargello are the arms of the Sestiere and Quartiere of the City. In the arms of the Quartiere of San Giovanni, as well as in those of the Duomo, the Baptistery is represented as it then appeared.

Baptistery, when he was accosted by Messer Betto Brunelleschi, and a number of fashionable idle youths of the city, who reproached him for his absence from their revels, and turned his supposed sceptical opinions into ridicule. Cavalcante courteously replied to their taunts, whilst assuring them they were at liberty to say what they pleased in this place, where they were at home; then leaping over one of the sarcophagi which stood in the way, he made his escape. By this answer he meant to imply—using an old Tuscan idiom—that they were like *acqua morta*, dead or stagnant water, to which it was usual to compare a worthless, idle life, and therefore being dead, they were at home among the tombs.* Guido Cavalcante's father was a speculative philosopher of the Aristotelian school, and his son was accused of atheism.

The stranger visiting Florence for the first time, and whose taste has been formed by the habitual sight of Gothic or Grecian style in architecture, requires to be accustomed to the peculiarities of Florentine art, before he can appreciate its true excellence. The Florentine artist of old could form but a very imperfect idea of the highest Greek art from the Roman sarcophagi and ancient buildings in Florence and Rome; and, endowed by nature with a lively fancy and strong inventive powers, he only adopted those principles which grafted most readily on his preconceived ideas. The result was simple forms, in which the want of light and shade were compensated for by abundance of sculpture, and by a variety of coloured marbles.

* This story of Bocaccio is thus explained in a Florentine treatise on the game of *calcio* (foot-ball), published in 1688.

In 1293, Arnolfo de' Lapi, the son of Jacopo, was employed to remove the *macigni*, or flints, which originally cased the outer walls of the Baptistery, and to substitute a coating of the white and black—or rather dark-green—Prato marble, in a kind of mosaic, called by Villani *gheroni*, from an ancient Etruscan word signifying small pieces. On each of the eight sides of the building is a small but beautifully proportioned Greek window admitting light to the ambulatory. The principal entrance was to the west, but this door was closed in the thirteenth century, when the tribune and a cumbrous altar were added. Monstrous heads of lions with a human head under their claws, the most ancient form of the Marzocco or Florentine lion, project above the corners of this part of the building, and prove its antiquity.

The southern gates of bronze, the work of Andrea Pisano, were cast as early as 1330, though only transferred to their present position from the eastern front in 1439. Andrea was recommended by Giotto to the wool merchants, who were superintendents of the works of the Baptistery; and he is said to have assisted Andrea in his designs for these gates. Vasari, however, considers the whole merit due to Andrea, assisted by his son Nino, and his pupil Leonardo di San Giovanni. The bronze casting and gilding was, however, the work of Venetians, and the rich and exquisitely moulded reliefs on the joints and lintels were added by Lorenzo Ghiberti at a later period. The subjects contained in the twenty compartments, into which the gates are divided, all relate to the life of John the Baptist.* The

* List of subjects on the Southern Gates, executed by Andrea Pisano:—

1. The Angel announces the birth of the Baptist to Zacharias.

small figures represent Hope, Fortitude, Temperance, Charity, Humility, Justice, and Prudence. There is marvellous purity and simplicity in these compositions, and great sharpness and precision in the execution. When these gates were transported to the Baptistery, the Florentine signory honoured the ceremony with their presence, and were accompanied by the ambassadors from the rival princes for the throne of Naples, Charles of Anjou and Frederick of Aragon.

The gates towards the north were executed by Lorenzo Ghiberti about the year 1401. Although the eastern gates by the same artist are the most celebrated, the designs on these,—his first attempt at bronze casting,—are so excellent, and they are finished with so much delicacy, that they

---

2. Zacharias struck dumb.
3. The visitation of Elizabeth to Mary.
4. Birth of John the Baptist.
5. Zacharias writes the name, John.
6. John departs for the Wilderness.
7. John preaches to the Pharisees.
8. John preaches to the people.
9. John baptizes in the Jordan.
10. Baptism of our Saviour.
11. John reproves Herod.
12. John led to prison.
13. John questioned by the Jews.
14. John announces the Advent of Christ.
15. The daughter of Herodias asks for John's head.
16. The beheadal of John.
17. Herod at supper receives the head of John.
18. The daughter of Herodias presents John's head to her mother.
19. The disciples obtain the head of John.
20. The disciples bury the body.

may, in some respects, compete for superiority with his later work. The occasion which produced them was the alarm caused by the plague which visited Florence in the year 1400, and, which being regarded as a scourge sent by the offended Deity, it was supposed that his wrath could be averted by the embellishment of his place of worship. The Guild of Wool-merchants accordingly resolved to finish the decorations of their beloved San Giovanni, and they proposed a competition for two more bronze gates by artists from every nation, whose merit was to be decided by a commission composed of goldsmiths, painters, sculptors and critics in art. Among these last was Niccolo d' Uzzano, a distinguished Florentine citizen, to whom the celebrated Leonardo Aretino addressed a letter suggesting particular scenes from the Old and New Testament, which he considered most appropriate for representation. The sacrifice of Isaac was at length chosen; and Brunelleschi Donatello, Jacopo della Quercia, and Ghiberti's names were foremost on the list; the two most successful models were those of Brunelleschi and Ghiberti, which may still be seen in the Museum of the Bargello. That of Ghiberti was finally accepted on the recommendation of his rivals, who preferred the composition of the youthful competitor to their own.

Lorenzo Ghiberti, the son of Bartolommeo Ghiberti, born about 1381, was only twenty-one years of age when this great work was assigned to him. His father, who assisted him in his first essay, invited the criticism of all foreigners as well as natives who passed their workshop in the Via Sant' Egidio, nearly opposite Santa Maria Nuova. Here Lorenzo built an enormous furnace, in which to cast the

metal; his first attempts were failures, but he did not lose courage, and his perseverance was rewarded by complete success. In his designs for these gates, Ghiberti did not disdain to follow in the steps of Andrea Pisano, whose work was seventy years anterior to his own; but the progress which had been made in art during this interval can be best measured by comparing these two series of compositions. The subjects on Ghiberti's gates are, with a single exception, taken from the life of our Saviour; the last of the twenty compartments contains the descent of the Holy Ghost on the apostles. The stories are told simply, and there is a delightful freshness as well as earnestness of thought belonging to a young artist, in these compositions, which are finished with conscientious care. The framework of foliage, animals, and other ornaments dividing and enclosing the series is extremely rich and beautiful, and the statuettes of the four evangelists, and the doctors of the church, with the busts of prophets and sibyls interspersed, are grandly composed.*

---

* List of subjects on the Northern Gates, by Lorenzo Ghiberti :—

1. The Annunciation.
2. The Birth of the Saviour.
3. The Adoration of the Magi.
4. The Dispute with the Doctors.
5. John baptizing the Saviour.
6. The Temptation.
7. Christ drives the sellers from the Temple.
8. The Apostles on the Lake.
9. The Transfiguration.
10. The Raising of Lazarus.
11. The Entrance into Jerusalem.
12. The Supper with the Apostles.
13. The Garden of Gethsemane.

Without reckoning the cost of the metal, these gates were estimated at two thousand golden florins. The wool merchants were so well pleased with Lorenzo's work that they immediately gave him a commission for a bronze statue of St. John the Baptist, to be placed in one of the niches of the church of San Michele; and his reputation spread so rapidly that he received orders from various cities throughout Italy, as well as from the Pope. His crowning glory, however, was the eastern gates of the Baptistery, which he cast in 1439.* The gates of Andrea Pisano, which had occupied this position for a hundred years, were removed to the southern entrance, and Ghiberti then designed the beautiful framework which surrounds them; worthy of all admiration for the exact study of nature, in birds, fruit, and foliage, and for the sharp modelling of the forms. This last was produced by a peculiar method: the design was modelled in wax and cast in plaster; then the wax was melted out of the plaster, thus leaving the edges and details in their original precision and delicacy. This process is called by the French, *encirage*.

It was with redoubled zeal and energy that Lorenzo set to work at the eastern gates of the Baptistery, in which he strove to excel himself. The subjects are all taken from the Old Testament, beginning with the creation of man, and

---

14. Judas kissing Jesus.
15. Christ bound to the Pillar.
16. Christ before Pilate.
17. Christ bearing his Cross.
18. The Crucifixion.
19. The Resurrection.
20. The Descent of the Holy Ghost.

ending with the meeting of Solomon and the Queen of Sheba.* Each compartment forms a picture in itself. The creation of Eve and the history of Cain and Abel, especially the action of Cain as he pauses and looks back, are peculiarly fine, and the spectator only regrets that these subjects are farthest removed from him. The ornaments of the frieze, besides foliage, fruit, and birds, includes statuettes of prophets, finished with the utmost truth and delicacy; those representing Miriam and Judith are singularly graceful in action and beautiful in form. There are besides twenty-four busts, male and female, of which the two central are portraits of Lorenzo and of his father Bartolommeo. The whole was once gilt, and part of the gold still adheres. The greater part of the work was finished in 1447, but the gates were still incomplete when Ghiberti died, in 1456, and the lower reliefs were left to his pupils and assistants. Among them were the brothers Pollaioli, sons of a poulterer by trade. One of these, Antonio, introduced a quail amidst the foliage, which has been greatly admired as a close copy from nature.

The death of Ghiberti, before the conclusion of his great

---

* List of subjects on the Eastern Gates, by Lorenzo Ghiberti :—
1. Creation of Adam and Eve.
2. History of Cain and Abel.
3. Noah.
4. Abraham and Isaac.
5. Jacob and Esau.
6. History of Joseph.
7. Moses on Mount Sinai.
8. Joshua before Jericho.
9. David and Goliath.
10. Solomon and the Queen of Sheba.

work, may account for the superiority of the upper compartments; and though well deserving Michael Angelo's admiration, when he exclaimed, "These gates were worthy to be the gates of Paradise," they do not the less partake of defects common to Florentine art of this period. The multitude of figures confuse the eye, and the skill displayed in draperies, and *tours de force*, are sometimes more attractive than the beauty of the groups and individual figures. A passage in Sir Charles Eastlake's "Essay on the Fine Arts," points out the erroneous treatment in these gates:—

"Considered generally, the arts are often assumed to have a common character and end; but the discrimination of the *different means* by which a common end is arrived at, will be found to lead to more definite and more useful results" (p. 7). Again—"The Greeks, as a general principle, considered the ground of figures in relief to be a real wall, or whatever the solid plane might be, and not to represent air as if it was a picture" (p. 98). "The greater part of what are called Roman bassi-relievi, may be considered a middle style between the pure Greek relievo and the modern Italian. It was from antique sarcophagi fine in execution, but with defects in style, that Niccola da Pisa, in the thirteenth century, first caught the spirit of ancient art. Various degrees of relief, background figures and objects, and occasional attempts at perspective, are to be found in the works of the Pisani and their scholars; yet their works, which are to be regarded as the infancy of Italian art, and which undoubtedly are rude enough in workmanship and imitation, are purer in style than those of the succeeding Florentine masters, who attained so much greater perfection in sculpture. The relievi of Donatello are mostly in the style called *stiacciato* (the flattest kind of basso-relievo), yet, in such a style commanding little distinctness from its inconsiderable projection, he introduced buildings, landscape, and the usual accessories of a picture. But this misapplication of ingenuity was carried still further by Lorenzo Ghiberti in the celebrated bronze doors of the Baptistery or church of San Giovanni in Florence, which exhibited such skilful compositions, in which the stories are so well told, and in which the

single figures are so full of appropriate action. In these works, the figures gradually emerge from the *stiacciato* style to alto-relievo. They are among the best specimens of that mixed style or union of basso-relievo with the principles of painting, which the sculptors of the fifteenth century and their imitators imagined to be an improvement on the well-considered simplicity of the ancients. In these and similar specimens, the *unreal* forms of perspective buildings and diminished or foreshortened figures, which in pictures create illusion when aided by appropriate light and shade and variety of hue, are unintelligible or distorted in a real material, where it is immediately evident that the objects are all on the same solid plane. Even Vasari, who wrote when this mixed style of relievo was generally practised, remarked the absurdity of representing the plane on which the figures stand ascending towards the horizon, according to the laws of perspective, in consequence of which 'we often see,' he says, 'the point of the foot of a figure standing with its back to the spectator touching the middle of the leg,' owing to the rapid ascent or foreshortening of the ground. 'Such errors,' he adds, 'are to be seen even in the doors of San Giovanni'" (pp. 121, 123).*

Ghiberti received ample acknowledgment of his great work in the honours bestowed on him by his fellow-citizens. He was elected a member of the Signory or government of Florence, and received a commission to execute other gates which were to have replaced those of Andrea Pisano at the southern entrance. It cannot, however, be a subject of regret that Ghiberti's death prevented the execution of this project, and preserved so fine a specimen of early Florentine art from destruction.

The porphyry columns detached from the building, although placed on either side of the eastern gates, were presented to the Florentines by the Pisans, as a token of gratitude for the protection afforded their city by Florence in 1114, when the able-bodied male inhabitants of Pisa

* Sir Charles Eastlake's "Literature of the Fine Arts."

were absent on an expedition to rescue the island of Majorca from the Saracens. In 1424 the columns were thrown down and broken by a flood from the Mugnone, which then flowed near the church of San Lorenzo. This event was supposed to be an evil augury for the success of the Florentines in a war they had just commenced against Filippo Maria Visconti, Duke of Milan. They were, however, immediately restored to their former position. The popular tale, that the Pisans ungratefully deceived the Florentines, and injured the columns before sending them, is without foundation, though immortalised in an old poem of Antonio Pucci, on the wars between the Pisans and Florentines, 1362—1365. He concludes with these words:

> " Pisa con fuoco guastò le colonne
> Ondes Fiorentin ciechi fur chiamati."*

Over each of these three gates is a group in marble or bronze. That over the northern gate is by Giovan Françesco Rustici, a pupil of Andrea Verocchio, and a fellow-pupil of Michael Angelo, as well as the intimate friend of Leonardo Da Vinci. When he received the commission for this group, he turned for advice to Leonardo, who assisted him in the choice of tools, but left him to his own genius for the design and execution of the work; nevertheless, its great superiority to anything Rustici executed, before or since, has caused many to attribute its excellence in part to his friend. The subject is John the Baptist preaching to a Pharisee and Sadducee. The graceful pose and noble gravity of the Baptist's head, and the truthful modelling of

* " Pisa spoiled the columns with fire
Hence Florentines were called blind."

his figure, are especially worthy of admiration. The bald-headed Sadducee holds a scroll in the left hand; his drapery is composed of a thick mantle, which falls in ample folds over his close-fitting under-garments. The Pharisee, with his right hand on his beard, draws back in astonishment at the Baptist's words. This noble group was cast in bronze by Rustici in his own house, which was in the Via Martelli. He had, unfortunately for himself, made no stipulation about the payment, and, when finished, the wool merchants refused the two thousand crowns he demanded for his work. One of the Ridolfi who presided over the Guild at this time, appointed Baccio d' Agnolo, then an unknown artist, and Michael Angelo, the rival of Rustici's friend Leonardo, arbiters to settle the question. Rustici was obliged to abate his demands, and, disgusted with the treatment he had received, he abandoned art altogether, and only returned to it shortly before his death.

From the steps of the cathedral a good view can be obtained of the group over the eastern gate, the baptism of our Lord by Andrea del Monte Sansovino. Andrea lived between 1460 and 1529, and though he finished modelling his design, he died before committing it to marble. The work was finished in 1560 by Vincenzio Danti, an artist from Perugia. Danti, however, omitted an angel which Sansovino had executed in terra-cotta, and which was intended to form part of the composition. The Grand-Duke Pietro Leopoldo, nearly a century later, ordered this angel to be copied in marble by Innocenzio Spinazzi; but in the course of the work Spinazzi altered the expression, as well as action, of the figure.

The group over the southern gate is finer than that over

the eastern, and is the *chef-d'œuvre* of Vincenzio Danti, who executed it in 1571. It represents the beheadal of John the Baptist. The modelling is excellent, but it has still higher merit in the deep feeling displayed in the composition.

CHRONOLOGY.

	A.D.
Baptistery founded and built between	589—1048
Gates, Eastern, by Lorenzo Ghiberti	1439
,, ,, (group over), by Sansovino . . .	1560
Gates, Northern, by Lorenzo Ghiberti	1401
,, ,, (group over), by Giov. Fran. Rustici .	1511
Gates, Southern, by Andrea Pisano	1330
,, ,, (group over), by Vincenzio Danti . .	1571
Marble Casing, by Arnolfo de' Lapi	1293
Pavement in the Piazza del Battisterio, by Jacopo de' Lapi	1229
Porphyry Columns presented by Pisa	1114
,, ,, broken by an inundation	1424

CHAPTER II.

THE BAPTISTERY (*Continuation*).

Interior.

THE usual entrance to the Baptistery is by the southern gate. The sombre light which penetrates through the small deep-set windows of the ambulatory, leaves the interior of the building in comparative darkness; and a clear day, even for Florence, is absolutely necessary to distinguish the mosaics which cover the roof and walls of San Giovanni. Around are niches, once containing votive offerings, but now filled by statues, most of which are apostles and prophets, but two are allegorical figures, signifying the natural and written law; they were executed by Bartolommeo Ammanati and Spinazzi, in the seventeenth and eighteenth centuries. Besides these marble statues there is a painfully emaciated figure in wood of the Magdalene, by Donatello, not one of his best works. The niches are separated by columns composed of Sardinian granite, with the exception of one, which is of white channelled marble, and faces the high altar; this is said to be the identical column on which stood the statue of Mars near the Ponte Vecchio, at the base of which fell Buondelmonte, when attacked and murdered by the rival Amidei: a column of oriental cipollino for

which this was substituted in 1430, is in the Mercato Vecchio, where it is crowned with a statue of Abundance. The architrave is decorated with cherubs' heads in mosaic, which both Brunelleschi and Donatello copied in their works. Above this architrave are mosaic heads of prophets and patriarchs. Arches resting on pilasters open on a gallery or ambulatory, reached by a narrow staircase within the thickness of the walls. According to the German critic Kugler, this ambulatory is the most peculiar feature of the edifice.

The interior of the cupola is entirely encrusted with mosaics. The gigantic figure of Christ above the high altar is a stupendous work of an early period. He is seated in judgment, and with a dignified gesture signifies his acceptation of the redeemed, whilst rejecting the condemned. His countenance is more that of the man of sorrows than of the glorified and triumphant Saviour.

The space nearest the lantern contains the hierarchies of Angels, Thrones, Dominations, and Powers, to whom the prayers of the devout worshippers in the Baptistery were likewise addressed. In Pucci's poem, already quoted, are the following lines:—

> "Deh! Angeli ed Arcangeli con Troni,
> Cherubini, Serafini e Principati,
> Virtù, Podestà e Dominazioni,
> Che 'l mie Signor più presso avete stato;
> Pregate lui, che per grazia mi doni
> Ch' i seguèr possa quel ch' ho comminciato,
> A sua laude, salute e reverenza
> Pace ed onor del Comun di Firenze." *

* "Ah! Angels and Archangels with Thrones,
Cherubim, Seraphim and Princedoms,

According to the old legends, Thrones are in the same category with Seraphim and Cherubim, and receive their glory immediately from the Divinity, to whom they were supposed to act as councillors; Dominations, along with Powers and Virtues, receive a transmitted glory, and act as governors; Powers composed of Princedoms, Archangels, and Angels, are only illuminated by the glory shed on them by the preceding hierarchies, and administer the Divine Will; Thrones sustain the seat of the Most High; Dominations and Powers are the regents of the stars and elements.*

Immediately below are the Angels of the Last Judgment, which stand on either side of the Saviour; still lower, on his right, the Virgin with the twelve Apostles; and to the left, the Saints of the Old Testament led by John the Baptist. At the feet of Christ is represented the Last Judgment—spirits rise from their graves, the just are received by angels, the unjust by demons. The three patriarchs, Abraham, Isaac, and Jacob, sit solemnly within the gates of Paradise, their laps full of human souls, whilst Satan, amidst the condemned, is devouring one of the lost. This tradition is as old as the eighth century, and was made use of by Dante in describing the scenes and acts of the other world. The rest of the octagon is divided into four bands—the uppermost contains the principal stories of the Old Testa-

---

Virtues, Powers and Dominations,
Ye who are nearest my Lord;
Pray to him that I may find favour
To pursue that which I have begun
To his praise, salutation and reverence;
And to the peace and honour of the Commune of Florence."

* See "History of Christian Art," by Lord Lindsay.

ment, from the creation of light to the Deluge; the second band, the history of Joseph and his brethren; the third, the life of our Saviour; and the fourth and lowest, the life of St. John the Baptist. Fra Jacopo Turita, a Franciscan monk from Sienna, first undertook the mosaic of the Tribune, and he has immortalised his own name by an inscription, in which he calls himself *Sancti Francisci frater*, &c. The Virgin's face has the dreamy idealism and tenderness of expression and colour distinctive of the Siennese school, in contrast with the Florentine, which dramatises life and is more realistic. The figure of our Saviour was executed by the Florentine Andrea Tafi, assisted by Gaddo Gaddi, the friend of Cimabue, and by a Greek master, Apollonio. Tafi was the pupil of Apollonio between the years 1213 and 1294, and learnt from him the art of fusing glass and preparing a cement, which has stood the test of nearly six centuries. The heads of prophets in the recesses of the ambulatory are attributed to Gaddi; and a mosaic picture by him, in eggshell, is preserved in the Bargello, which may have been an experiment for his designs in the Baptistery.

An octagonal font, no longer in existence, but which once stood in the parish church of Sta. Reparata, was brought to the Baptistery in 1128. It appears to have consisted of one large bason surrounded by smaller basons, resembling those still in use in the Baptisteries of Pisa and Pistoia. The central bason was intended for adult immersion, and was reached by three steps, symbolical of the convert having renounced the world, the flesh, and the devil, and of his confession of the Three Persons of the Trinity, while the smaller basons around were intended for infant

baptism. It was while a spectator at this ceremony that Dante, in his attempt to rescue a child from drowning, broke one of the smaller basons, a fact commemorated in his celebrated lines, where, describing the sepulchral place of punishment of Simon Magus and his followers he says,—

> "Non mi parèn meno ampli nè maggiori
> Che quei che son nel mio bel San Giovanni
> Fatti per luogo de' battezzatori;
> L' un degli quali, ancor non è molt 'anni
> Rupp' io per un che dentro s' annegava,
> E questo fia suggel ch' ogni uomo sganni."*
>
> *Inferno*, canto xix., vol. 6.

A small font formerly stood near the spot now occupied by Donatello's Magdalene; and a notice is extant in the records of the Guild of Wool of the sum paid for the construction of a canal to convey water from the central font to this smaller one, which was probably used in bad weather; the cupola, having been open to the air before the lantern was built, the larger font was too much exposed for the rite of baptism, and it was altogether removed in 1571 by the Grand-Duke Francis I. on the christening of his son Prince Filippo; the removal, however, was a most unpopular act with the Florentine citizens, who considered it to have been evil augury, when the young prince died in his sixth year.

---

* "To me less ample seemed they not, nor greater
Than those that in my beautiful St. John
Are fashioned for the Place of the Baptizers,
And one of which, not many years ago,
I broke for some one, who was drowning in it.
Be this a seal, all men to undeceive."

Longfellow's Translation.

The present font, at which all children born in Florence of Roman Catholic parents, rich and poor, are alike baptized, was placed near the southern entrance in 1658. It may probably be the same which once stood where is now the Magdalene, and is at any rate very ancient. The reliefs around are well executed, and are either by Andrea Pisano, or by an artist of his school.

The pavement of the Baptistery is composed of white and black mosaic, arranged in various patterns, which suggested designs to the silk weavers, when they first settled in Florence from Lucca in 1204. The Guild of Silk soon afterwards became one of the leading Guilds of Florence, and a rival to the Guild of Wool. Not far from the eastern entrance is a marble slab to the memory of the captain and astrologer Strozzo Strozzi, whose remains were found beneath. Upon this slab are the signs of the zodiac, with the sun in the centre, and a motto which may be read left or right, *En gire torte sol ciclos et roter igne.* Some suppose that this slab was once placed exactly to meet the sun's rays at midday on the feast of St. John, the 24th of June; others again believe these signs to have been intended to guide the catechumen towards the east, in which direction he was to turn his head, as towards the Holy Land, the source of grace, when making a solemn renunciation of the devil and all his works.

The finest monument in the Baptistery is that to Baldassare Cossa, Pope John XXIII., and is the joint work of Donatello and of his pupil Michelozzo Michelozzi. It stands to the right of the high altar. After the schism in the Church, which ended in Pope John's deposition at the Council of Constance in 1415, he retired to Florence,

where in 1417 he ended his troubled life in the Palazzo Orlandini, behind the archbishop's palace. He had accumulated great wealth, and he appointed, as executors of his last will and testament, four of the most distinguished Florentine citizens; viz., Giovanni de' Medici, father of the celebrated Cosimo Pater Patriæ, Bartolommeo Valori, Piero Guadagni, and Nicolò d' Uzzano, already mentioned as one of the umpires on the models presented for the gates of the Baptistery. To this last, Pope John confided the sum of one thousand florins for the erection of his monument. A gilt bronze statue of the Pope is reposing on a couch supported by two lions. John wears a bishop's mitre; his face, turned towards the spectator, is marked with care, and has all the character of a portrait. The hands and feet are in an easy posture. Above is a bas-relief of the Madonna and Child, under a canopy of drapery with gilt and coloured decorations and inlaid marbles, surmounted by a cardinal's hat and tassels. Beneath the couch is a pedestal, on which is inscribed—

IOAN̂ES QV̂ODAM PAPA
XXIII OBIIT FLORENTIEA
N̂OD̂I MCCCCXVIII XI
KALENDAS TANVARII

Pope John's successful rival, Martin V., objected to the inscription *QV̂ODAM PAPA*, and appealed to the Prior of the Republic to substitute Neapolitanus Cardinalis; but his request was refused in the words of Pilate, *Quod scripsi, scripsi.* Beneath, between brackets, are the insignia of the bishop, cardinal, and pope. The entire monument rests on a marble pedestal, in front of which are the figures of Faith, Hope, and Charity. Faith, and one of the genii supporting

the scroll, is inferior in execution, and is therefore attributed to Michelozzo. On the base are cherubs' heads, with garlands and scrolls.

To the left of this monument is a slab, with a Latin inscription in old Gothic characters. It was placed here to the memory of Ranieri, Bishop of Florence, of whom little is known except that he lived in the tenth century, and the monument itself is only curious because the subject of a Florentine tradition. A woman who made a fortune by the sale of vegetables, and was known in Florentine dialect as the "Cavolaja" (cabbage wife), bequeathed money to have the bells of Ogni Santi and of the Cathedral annually rung from the 1st of November to the last day of carnival for the benefit of her soul. Her memory is held in much respect by her townspeople, who believe that, in some unaccountable manner, her bones rest in the sarcophagus of Bishop Ranieri, whose tomb has therefore been called La Tomba della Cavolaja. The only other monument of any interest is a Roman sarcophagus, behind the present font, which has been supposed by some to contain the remains of Galla Placidia, the daughter of Theodosius. As the princess was, however, buried in Ravenna, this sarcophagus, which is of the period of Theodosius, was probably one of those which stood outside the Baptistery.

For many centuries the sword of Guglielmo, the warlike bishop of Arezzo, who led the fight at Campaldino on the Ghibelline side in 1289, and who fell there among his defeated party, hung from the walls of the Baptistery; but the Grand-Duke Cosimo III., 1670—1723, ordered its removal, on the plea that the bishop had disgraced the sacerdotal dignity by acting the part of a soldier.

It was in the Baptistery of San Giovanni, under the sword of the Ghibelline bishop, that the Guelphic faction held their usual meeting; but in 1209, when the German Emperor Otho IV. visited Florence and was present at a ceremony within this building, an incident occurred so curiously illustrative of the manners of the time, that it was thought of sufficient importance to be recorded by the historian Villani, as well as by the novellist Bocaccio.

Among the ladies present in the Baptistery on this occasion was the wife of a certain Messer Berto, with her daughter Gualdrada, who attracted all eyes by her singular beauty. The emperor asked Messer Berto, who happened to be near him, the name of the lady; to which question the father replied, that she was the daughter of one who would give him leave to kiss her if he so desired. Gualdrada overheard these words, and rising from her seat, blushing with indignation, she turned to her father, requesting him to make no such promises for her. The emperor was so much struck with the courage and modesty of the young lady, that he immediately called up a noble youth, named Guido Beisangue, on whom he bestowed her in marriage, with a large territory in the Casentino as her dowry, and the title of count. A chamber in the castle of Poppi, in the Casentino, is shown as the room of the good Gualdrada, and her name has been still more honourably transmitted to posterity by Dante having spoken of one of her descendants as :—

> "Nepote fu della buona Gualdrada,
> Guido—guerra ebbe nome," &c.
>
> *Inferno*, canto xvi., vol. 37.

A century later another scene of interest was witnessed in

the Baptistery. When the approach of Charles of Anjou menaced danger to Florentine liberty, the chronicler Dino Compagni, then Prior of the Republic, summoned the leaders of the adverse factions to meet him within these walls, and thus addressed them: — "Dear and worthy citizens, all you who have been baptized in this font, as reasonable men should love one another, and more especially are ye called upon so to do as owners of the noblest city in the world. In the struggle for power disputes have arisen, which, my friends, I have promised to settle. We must now unite to do honour to the great lord who is approaching Florence. Let him not find you divided among yourselves. Swear on this consecrated font, in which you have been baptized, to keep the peace, that this lord may find you in harmony with one another." After this, as the chronicler further relates, all placed their hands upon the Bible, and swore with one accord to preserve intact the honour and laws of the city; and they then departed every man to his home.*

CHRONOLOGY.

	A.D.
Campaldino, Battle of	1289
Column of Cipollino carried to the Mercato Vecchio . .	1430
Meeting of citizens summoned by Dino Compagni . .	1301
Monument of Pope John XXIII.	1419
Mosaic interior by Andrea Tafi	1213—1294
Octagonal font transported from Santa Reparata . .	1128
,, ,, removed from Baptistery	1571
Otho IV., Emperor, visits Florence	1209

* See "Storia Fiorentina di Dino Compagni," lib. ii. p. 33. Fir., 1728.

CHAPTER III.

THE CATHEDRAL.

Exterior.

THE Cathedral of Florence stands on ground once occupied by the parish church of San Salvador, which was demolished by Bishop Reparato, to build the basilica called after the female saint whose name corresponded with his own, Sta. Reparata. At the same time he bestowed the name of San Salvador on another church, whose façade of black and white marble may still be seen behind the pre sent archbishop's palace. Sta. Reparata had a crypt below; the presbytery above was separated from the body of the church by a flight of steps—a style of architecture still to be seen in the neighbourhood of Florence, at San Miniato al Monte. This basilica only occupied the space within the nave of the present Cathedral; and antiquarians suppose that the façade of a church in black and white marble, in an ancient fresco in the cloister of Sta. Croce, and there represented beside Sta. Maria del Fiore, is intended for Sta. Reparata. The only record remaining of this building, is that it was used as the parish church when San Giovanni was raised to the dignity of the Cathedral, and that when

San Giovanni finally became the Baptistery of Florence, the font was conveyed there from Sta. Reparata.

The Cathedral Church of Sta. Maria del Fiore was begun in 1298 by Arnolfo di Cambio,* who was ordered "to raise the loftiest, most sumptuous, and most magnificent pile that human invention could devise, or human labour execute." . . . "The wisest men of this city," continues the decree, do herebye opine and resolve that the Republic will undertake nothing, unless with a determination that the performance shall be commensurate with the grandeur of the idea which has emanated from the whole community."

Arnolfo is said to have begun by sinking wells round the foundations of the Cathedral for the escape of mephitic gases, which proceeded from the volcanic region below, and which he thought would endanger the stability of the edifice. He included in his plan not only the space occupied by Sta. Reparata, but that of several smaller churches, one of which, San Michele, was afterwards rebuilt beyond the first circuit of walls by the Visdomini.† Two noble families, the Falconieri and the Bischieri, whose houses were threatened with destruction, raised objections to Arnolfo's scheme, and he was accordingly obliged to make several alterations, and to reduce the length of the nave to five instead of six arches; but he left a record of his original intention by still maintaining his six windows, the two last of which he brought nearer together and are fictitious, as he was obliged to reduce the number within, to four.

* Arnolfo di Cambio is sometimes confounded with Arnolfo de' Lapi, who repaired the Baptistery.

† San Michele Visdomini, Via de' Servi. See Introduction, part ii.

The foundation stone of the new edifice was laid on the Nativity of the Blessed Virgin, the 8th of September, by the hands of Cardinal Pietro Valeriani, the first papal legate ever sent to Florence. A decree had been issued two years previously, that every person making a will should bequeath twenty soldi—equal to tenpence of our money—towards the building, and the legate granted indulgences to all who should contribute to this pious work. Arnolfo died in 1300, the year in which Dante was chosen one of the Priors of the Arts of whom the Signory or government was composed. The lofty pretensions of the Florentine municipality, and the history of the foundation of their Cathedral, are commemorated in two Latin inscriptions, one of which is outside the building, facing the Campanile; the other inside, south of the choir. From the period of Arnolfo's death (1300) the works were suspended thirty years, when Giotto was appointed master-builder, and, assisted by Andrea Pisano, he continued the Cathedral according to Arnolfo's design. The nave was, however, only completed in 1369, and the tribunes not earlier than 1419. The façade, usually attributed to Giotto, has recently been discovered to have been commenced twenty years after his death, and to have been the joint composition of several artists—Neri di Fioravante, Benci Cione, Françesco Salsetti, Andrea Orcagna, Taddeo Gaddi, and Nicolo Tommasi.* The school of Nicolo Pisano, the reviver of art in Tuscany, was then at its lowest ebb, sufficiently evident in the remains of sculpture which

* See Crowe and Cavalcaselle, "History of Italian Painting," vol. iii. p. 185. Cavalcaselle cites Ces. Guasti, "Archivio Storico, Nuova Serie," vol. xvii., part i. Florence, 1863.

once filled the niches on the façade, and which are now scattered in various parts of Florence. The design for the façade was Gothic, with columns and niches containing statues of the Madonna and Child, of saints and prophets, and even of distinguished Florentine citizens.* It had only reached one-third the height of the edifice when, either from want of funds or some unexplained reason, it was abandoned. In the Opera del Duomo is a careful pencil drawing of what has been called Giotto's façade.

Nearly a century later, in 1490, the Cathedral was declared to be in unsound condition, and in the records of the Guild of Wool is a notice that the design for this façade being contrary to all architectural rules and orders, the authorities had resolved on its reconstruction. This resolution was zealously supported by the most influential citizen of the day, Lorenzo de' Medici. A meeting to consider the matter was convened within the Cathedral itself, but, though many eminent artists attended, the discussion ended without coming to a satisfactory conclusion; and the façade was left in its unfinished state until the reign of the Grand-Duke Francis I., 1575—1587, when an order was issued for its entire demolition; some of the statues and frescos were then carried inside the Cathedral. A new façade was begun, but almost as soon, condemned and

* Some of these statues of very mediocre merit, are at the foot of the avenue leading to the Poggio Imperiale, outside the Porta Romana; others are in the Cortile or Court of the Riccardi Palace, and others in the Bargello. The statue of Boniface VIII., under whose auspices the cathedral was founded, is preserved in the Orto Rucellai or Oricellai, gardens once frequented by the Medici and the members of the Platonic Academy.

removed. In 1689, on the marriage of Prince Ferdinand, the second son of the Grand-Duke Cosimo III., and brother of the last Medicean Grand-Duke Gastone, with Princess Violante of Bavaria, the rubble and cement were covered with a coating of paint, representing columns and other architectural decorations. These have faded away by time and weather, and the Florentine municipality are now engaged in a new façade, which it is to be hoped will, before many years, complete this beautiful building in a manner worthy of the first design.

The outside of the Cathedral is encrusted with marbles from Sienna, Carrara, Prato, Lavenza, Monsumano, and Monterantoli. The introduction of flat surfaces on which to display many-coloured marbles, mosaics, or frescos, is a peculiar feature of Italian architecture; and the profusion of marbles in Italy led the Italians to cover whole buildings with slabs disposed in panels, or alternate vertical and horizontal bands. Although this method precludes the possibility of giving the depth and richness of genuine Gothic mouldings, yet the brilliant southern sun, rendering the slightest indentation or colour perceptible on the surface at a considerable distance, imparts a peculiar beauty and character, which would be wanting in similar architectural decorations beneath a northern sky. The exterior of the Cathedral nave has two lateral doors on either side, and six windows, separated by pilasters. The tracery and ornaments of these windows are singularly delicate, and the pinnacles above are surmounted by elegantly wrought statuettes of saints. The windows nearest the transepts alone admit light, and are larger, and at a greater elevation than the windows towards the western

extremity, which are merely ornamental, and where the spiral columns and tracery are paint. The clerestery windows are circular, very common in Italian-Gothic. A pierced parapet to a projecting gallery is carried along the whole length of the nave and round the octagonal choir. It rests on corbels or brackets, betwixt which are the city arms, and those of the Guild of Wool, with a few others, in inlaid marbles.

On the northern face of the Cathedral, opposite the Via Cocomero, now Via Ricasoli, is a porch of most elegant construction. Mr. Fergusson, in his work on architecture, observes that the porches attached to Italian churches are very characteristic of the Gothic style south of the Alps. They are generally placed on the flanks, and form side entrances, but as they have been added after the completion of the edifice, they seldom harmonise with the rest. Mr. Fergusson, however, acknowledges the porches belonging to Sta. Maria del Fiore to be an "integral and beautiful part of the design." The two marble pillars rest on lions' backs, universally the case in porches throughout Italy, though rarely found anywhere else.* Cavalcante, in his History of Florence, written in the fifteenth century, relates that a man living in the Via Cocomero dreamt one night that he had been bitten in the hand by a lion, and had died in consequence. Entering the Cathedral the following morning, he thrust his hand into the mouth of one of these stone lions, in order to prove his dream untrue, but, unluckily for him, a scorpion lay concealed within, which

* See "Handbook of Architecture," by James Fergusson, vol. ii. p. 739.

stung him so severely that he expired in a few hours. Above the canopy over this door is a statue of an aged man holding an open book, probably one of the evangelists. It is the work of Donatello, and is mentioned by Vasari as approaching nearer the antique than anything that had been executed in Middle-Age sculpture. In the lunette beneath is a group of the Virgin and Child between worshipping angels, attributed to Jacopo della Quercia, a Siennese artist of the latter half of the fourteenth century, whose most celebrated work in this Cathedral is above the door facing the Via dei Servi. The capitals of the pilasters of this latter door are decorated with images of prophets, and in the centre is a pyramidal frontispiece, containing a bas-relief with an oblong-shaped glory or *Vessica Pisces*, usual in early representations of the ascension of the Virgin and of our Lord, called by Italians the "mandorla" or almond.* The Virgin, supported by angels, lowers her girdle to St. Thomas, who receives it kneeling. Opposite the apostle, the artist has represented a bear climbing a pear-tree, a quaint fancy, the meaning of which has baffled antiquarian research.† Although this relief is considered one of the finest works of Jacopo della Quercia, Baldinucci attributes it to Nanni di Banco. It is undoubtedly the product of an age when art had received an impulse from the genius of Donatello, who executed the heads of the aged and youthful figures (possibly St. Peter and St. John) on either side of St. Thomas and the bear. The lunette beneath contains a

* See "Legendary Art," by Mrs. Jameson, p. 12.

† The bear is the badge of the kings of Spain. It is possible that some scion of the royal house had contributed to the expense of this part of the Cathedral.

mosaic of the Annunciation, which is perhaps the finest specimen known of this branch of art. It is by Domenico Ghirlandajo, who lived about the end of the fifteenth century. Cavalcaselle observes, "The Annunciation, on one of the portals of Sta. Maria del Fiore, worked with power equal to that of the master's best works, proves his ability in all phases of his art, and bears no date."*

The portal beneath, with its exquisitely carved foliage and figures, was the work of Nicolo di Piero di Lamberti, of Arezzo, assisted by Antonio di Banco and his son Nanni. The chief part was executed by Nicolo di Piero, an artist whose Italian treatment of his subject was not without German influence, derived from one Pietro di Giovanni, supposed to have been a German from Cologne, who had already been employed on the portals of the Florentine Cathedral, and who introduced into Italy new principles of art. Nicolo's success in this gate obtained for him the epithet of "Maestro della Porta." In the third figure, to the right, of a child playing on the mandolin, may be seen the prototype of the angels of Fra Bartolommeo and other Florentine masters. Hercules and Cacus, and subjects taken from ancient fable, are strangely introduced into a Christian temple, but prove how much the antique was studied at that period. Rich foliage and arabesques are carved in high relief, though flat in surface.†

The southern lateral door nearest the apse is no less beautiful than the corresponding door on the northern side.

* See "History of Italian Art." Crowe and Cavalcaselle. Vol. ii. p. 189.

† See "Donatello, seine Zeit und Schule," by Dr. Hans Semper, p. 24.

The garland of fig-leaf, so exquisitely carved round the lintels, has been ascribed to Arnolfo di Cambio, and is supposed to have represented the badge of his family, but later researches prove the artist to have been the German Pietro di Giovanni, from whom Nicolo di Piero derived his style. He is mentioned by Ghiberti as remarkable for his skill in the representation of the human form, though his standard of proportion is too short. He died during the pontificate of Martin V., 1418—1431, but appears to have come to Florence about 1386, and worked there until 1399. Nothing, however, can be attributed to him, with any certainty, except this door. Besides representing the fig and oak leaf with marvellous delicacy, truth, and breadth of treatment, he has introduced every variety of animal, as well as men, women, and children: one of the women is dressed in the German costume of the period.* Minute as are all the details on this door, they are worthy of a careful examination; the more so, as these cathedral portals had an influence on the progress of Florentine art, whether in sculpture of animal life, or of ornamental scrolls.†

Above the door-posts are the statues of prophets, surmounted by an angel with metal wings. Still higher is a Pietà in basso-relievo. The lunette contains a Virgin and Child between adoring angels, who have also metal wings. These statues are by Giovanni Pisano, who, after completing his work on the cathedrals of Arezzo and Orvieto, came to Florence for the purpose of becoming acquainted with Giotto. The Madonna is dignified and full of majesty, and resembles the manner of the Florentine master.

---

* Ibid., p. 12. † Ibid., p. 23.

The door nearest to the Campanile or belfry is inferior to the three others; successive tiers of pilasters terminate in two tabernacles, decorated with statuettes of the angel Gabriel and of the Virgin. Within the lunette is a relief of the Virgin and Child, supposed to be the work of Nicolo di Piero of Arezzo, but not of transcendent merit. Above is represented the Eternal in the act of benediction, with a book in the left hand.

One of the best views of the Cathedral is from the corner of the Via del Proconsolo, from whence alone can be seen the only portion of the gallery and mouldings which are complete—the work of Baccio d' Agnolo. This gallery was much admired at the time of its erection, but a remark of Michael Angelo is said to have prevented its continuation; to the mortification of the Florentines, he compared it to the reed cage of the *grilli*, or mole cricket.*

Until the commencement of the fifteenth century, Arnolfo's wooden cupola was still in existence; and some idea of its appearance may be obtained from the fresco of Simone Memmi, in the Spanish chapel of the cloisters of the Maria Novella. In 1417 a committee of architects and engineers was summoned by order of the Consuls of the

* The mole cricket, an insect well known in Italy. A custom exists of catching them on Ascension Day, and confining them in little reed cages. They are supposed to be typical of human life, and that the longer the grilli can be kept alive, the longer will be the life of its owner. The custom dates from old Etruscan and Greek times. The reed cages are figured on the walls of Pompeian houses, and the Sicilian Greek poet, Theocritus, alludes to them. Annually still, on Ascension Day, whole families may be seen flocking to the Cascine at Florence, and after securing their prisoners, they sit down on the grass and partake of their *merenda* or luncheon.

Guild of Wool, to advise how best to construct a cupola of greater strength and solidity. It was then that Brunelleschi, already enjoying a high reputation for skill in architecture, declared his opinion that the cupola ought to rest on a drum at a certain height above the roof, and not upon the roof itself. With the assistance of Donatello and Nanni di Banco he constructed a model, which he presented to the judges. His impetuous nature could not wait their decision, and he left Florence for Rome, where he remained until his advice became so indispensable that he was entreated to return, when he repeated his conviction that a circular cupola was impracticable, and recommended an octagon; he at the same time advised that artists from all parts of Italy, Germany, and France, should be invited to compete for the best design.

After giving this advice, Brunelleschi affected indifference, and resisting urgent entreaties to remain, he returned to Rome. It was only in 1420, at the great meeting of artists in Florence, that he again presented himself, and proposed to erect a double dome, leaving sufficient space between the two for a man to pass, whilst encircling the inner dome with a chain of oak wood. At this meeting the same story is related of Brunelleschi as of Columbus. Calling for an egg, he requested any one present to make it stand on end; and all declining, he himself struck the egg on the table: every one now declared that he could have done as much, when Brunelleschi replied, that no doubt they would also be able to make his cupola were he to explain to them his method. He was ultimately accepted as architect; but, so cautious were these old merchants when the undertaking involved the outlay of a considerable sum of money

and the honour of their city, that, as an additional security, Lorenzo Ghiberti was appointed his coadjutor. A rivalry arose between the two architects, which threatened serious interruptions in the building, and harassed the workmen; Brunelleschi therefore, feigning illness, desired the men to take their orders from Ghiberti, who he knew to be totally incapable of directing them; at the same time requesting Ghiberti either to finish the cupola himself, or to rest contented with the construction of the chain for its support, in imitation of that round the cupola of the Baptistery. Ghiberti was forced to accept the latter task, and Brunelleschi finished the dome of Sta. Maria del Fiore. The difficulties and persecutions the architect underwent recall the trials endured by Sir Christopher Wren from the commissioners who employed him to build St. Paul's Cathedral in London, and which are graphically described by the late Dean Milman;* and we must acknowledge that Brunelleschi's obstinate resistance to all interference was amply justified. More than a century after his death, Michael Angelo, when engaged on his design for the cupola of St. Peter's at Rome, was told that he had now an opportunity of surpassing the dome of Florence; he replied :—

"Io farò la sorella
Più grande già; ma non più bella." †

The copper ball and the cross were added by Andrea

* See "Annals of St. Paul's," by the Rev. H. H. Milman, late dean of St. Paul's.

† See Harford's "Life of Michael Angelo," vol. ii. p. 91 :—

"I will make her sister dome
Larger; yes, but not more beautiful."

Verrochio, though not until twenty-three years after the decease of Brunelleschi, in 1469. He of the "correct eye" was well chosen to crown the edifice.

In 1492 the Lantern was struck by lightning, and a heavy block of marble fell through the cupola to the pavement beneath, crushing in its fall the Medici banner, which was suspended within the building. Lorenzo de' Medici then lay ill in his villa of Careggi, and the event was supposed to have prognosticated his death, which happened immediately afterwards. In 1601 the ball itself was so much injured by lightning, that the reigning Grand-Duke Ferdinand I. replaced it by another, which was valued at 1,500 crowns.

A hundred and sixty years passed away before the Cathedral arrived at its present condition, in which it has ever since remained, with its unfinished façade; so that when a Florentine spoke of anything which was destined never to be completed, he would compare it to the Cathedral, "La non sarà; già, l' opera di Santa Maria del Fiore." ("It will never be finished; yes, indeed, like the works of Sta. Maria del Fiore.")

On the side nearest the Campanile may be traced the remains of the old walls of Santa Reparata, on which, as well as on the sides of the marble steps leading to the western front, are inscribed the names of many families still existing in Florence, whose vaults for interment are beneath. Here lie the bones of the Falconieri, who refused to yield up their houses to make room for the Cathedral; the Cavalcante, and Portinari (friends of Dante), the Ridolfi, Orlandini, Tornaquinci, &c.

The traveller turns from the rough wall composing the

front of the Cathedral to admire the delicate beauty of Giotto's Campanile, which stands isolated to the right. It is encrusted with many coloured slabs of marble from the base to the summit, and no engraving or photograph can give an idea of the elegance of the columns, and tracery of its windows, which give lightness to this solid quadrangular tower, nor of the finish and soft harmony of the whole building. The basement story is decorated with bas-reliefs; two on the northern face, representing Sculpture and Architecture, were executed by Giotto himself: the remaining five on this side are by Luca della Robbia, after Giotto's designs, and all the rest are by Andrea Pisano. In describing the sculpture of the Campanile, we cannot do better than cite Lord Lindsay's words :—"I think there can be little doubt as to the grand outline contemplated by Giotto, and that he has intended to sketch the first stage of society, the patriarchal, in the compositions on the western face; the second, or national, in those on the southern; the third, a period of discovery and colonisation, marked by the introduction of a new law of association and civilisation in Christianity, in those on the eastern; and the fourth, or period of intellectual and moral development under which we live, that, in a word, of Christian Europe, on the northern." * Above the hexagons which contain

* See Lord Lindsay's "Christian Art," vol. ii. p. 250. The subjects are—

Western Face.—First stage of society, patriarchal.

1. Creation of Adam. 2. Creation of Eve. 3. Adam delving and Eve spinning. 4. Tubal, the father of such as dwelt in tents, and such as have cattle, sitting at the door of his tent, his sheep around him, accompanied by his watch-dog. 5. Tubal, the inventor of the harp

these bas-reliefs are lozenges also containing reliefs; those on the western face towards the Baptistery represent the Seven Cardinal Virtues; those on the southern, the Seven Works of Mercy; those on the eastern, the Seven Planets; and those on the northern, facing the Cathedral, the Seven Sacraments—although only six remain entire, as the seventh is mutilated by the introduction of a door which formerly communicated with the Cathedral. Above these lozenges are four niches on each face, containing statues, several of

---

and organ. 6. Tubal Cain, the instructor of every artificer in brass and iron. 7. Noah intoxicated.

Southern Face.—Second stage of society. The state or nation.

1. Astronomy. 2. Housebuilding. 3. The invention of pottery and medicine. 4. A man on horseback, typical of the energy of the male sex. 5. A woman weaving, expressive of female domesticity. 6. Legislation. An old man, seated in a raised niche, delivering a book of laws to a man kneeling before him; two others sit to the right and left as his assessors. 7. Dædalus flying to typify the dispersion of nations.

Eastern Face.—Discovery and subdual of the East, with the introduction of the new law of Christianity.

1. Colonisation, represented by three figures in a boat rowing. 2. Hercules with his club, standing over Antæus dead at his feet, indicating subduing the earth. 3. A man ploughing with oxen, representing agriculture. 4. A man in a waggon or chariot, perhaps to express extreme earthly prosperity and luxury. 5. The lamb bearing the cross. [The last on this face, and remainder on northern face, represent development of imagination and reason.] 6. Architecture by Giotto. An old man at a desk holding a pair of compasses.

Northern Face:—

1. Sculpture by Giotto. 2. Painting. 3. Grammar. 4. Philosophy. 5. Poetry. 6. The exact sciences. 7. Music. An old man deducing the laws of harmony by listening to the sounds of a bar of iron, as he strikes it with a hammer. Most of these are early compositions by Luca della Robbia.

which are by Donatello. The statues of St. Matthew and St. Mark, on the western face, are portraits of Giovanni Balduccio Cherichini, and Françesco Soderini, friends of the artist. The former has a bald head, popularly called a Zuccone or great gourd, by which name this statue is known; it is admirably executed, and exhibits one of the qualities in which Donatello peculiarly excelled, the work being exactly calculated to produce the intended effect at a given distance; and thus the statue which, in the artist's studio, appeared a failure, was one of his most successful productions. Whilst working on his Zuccone, Donatello was so delighted with the animation he had given the statue, that he was heard to bid it speak, and such was his confidence in his success, that his favourite oath was, *per la fe che porto al mio Zuccone* —"by the faith I have in my Zuccone." Four prophets decorate the southern face; three of them are by Andrea Pisano, the fourth by Giottino. The eastern face contains the patriarchs of the Old Testament; in the centre a prophet, and the Sacrifice of Isaac, are by Donatello; the two others are attributed to Nicolo di Piero of Arezzo, after designs by Giotto; Cicognara has engraved these in his History of Art, and calls them *ne plus ultra* of their kind. The northern face, opposite the Cathedral, contains three statues by Luca della Robbia, and one by Nanni di Bartolo, surnamed Il Rosso.

The Campanile is supposed to occupy the site of the small church of San Zenobius, in which the "Seven Servants of the Blessed Virgin" were miraculously called to lead a life of contemplation. The foundations of the Campanile were laid in 1334, thirty-six years after the foundation of the Cathedral, in the presence of the bishop, clergy, and magis-

tracy of the city. The windows commence about a third of its height, two of them giving light to the interior of the lower storys, while the upper part of the building has one bold opening on every face. Mr. Fergusson, who considers the equal width and depth of the Campanile from top to bottom a defect, observes, "The slight expansion of the base would have given it apparent stability which its height requires;" and, again, "another fault is its being divided by two strongly-marked horizontal courses into distinct storeys, instead of one division falling by imperceptible degrees into the other, as in northern towers." * Nevertheless, this edifice is as perfect a work as can be found, and Ruskin's summary of the qualifications requisite to produce power and beauty are all united in this most lovely gem. We cite the passage from his "Seven Lamps of Architecture:"—

"Considerable size exhibited by simple terminal lines; projection towards the top; breadth of flat surface; square compartments of that surface; varied and visible masonry; vigorous depth of shadow, exhibited especially by pierced traceries; varied proportion in ascent; lateral symmetry; sculpture most delicate at the base; enriched quantity of ornament at the top; sculpture abstract in inferior ornaments and mouldings, complete in animal forms, both to be executed in white marble; vivid colours introduced in flat geometrical patterns, and obtained by the use of naturally coloured stone—these characteristics occur more or less in different buildings, some in one, some in another—but

* See James Fergusson's "Handbook of Architecture," vol. ii. p. 789.

all together, and all in their highest possible relative degrees, they exist, as far as I know, only in one building in the world, the Campanile of Giotto at Florence."*

The Campanile continues to excite the same wonder and admiration as when the citizen of Verona visited Florence, when it was still unfinished, and involuntarily exclaimed, at the sight of this matchless work of art, that the resources of two monarchies could hardly suffice to build such a monument; for which observation the luckless stranger was cast into prison, and kept there several weeks; nor was he allowed to leave Florence before he had been shown the public treasury to convince him that, were the Florentines so inclined, they could build their whole city of marble.

CHRONOLOGY.

	A.D.
Andrea Pisano	b. 1273—d. 1349
Andrea Verocchio	b. 1435—d. 1488
Arnolfo di Cambio	b. 1232—d. 1300
Baccio d'Agnolo	b. 1462—d. 1543
Brunelleschi	b. 1379—d. 1446
Campanile began	1337
Cathedral began	1298
„ finished, except the façade	1358
„ façade demolished between	1575—1587
„ façade painted	1689
„ cupola proposed	1417

* See "Seven Lamps of Architecture," by John Ruskin. "The Lamp of Beauty."

	A.D.
Cathedral, ball of cupola added	1469
,, lantern struck by lightning . . .	1492
Donatello	b. 1386—d. 1466
Ghiberti	b. 1378—d. 1455
Giotto	b. 1276—d. 1337
Jacopo della Quercia	b. 1374—d. 1438

CHAPTER IV.

THE CATHEDRAL (*Continuation*).

Interior.

THE doors of the Cathedral open soon after ten in the morning, and again at three in the afternoon; but in winter the rain and wind, as well as the noise from the Piazza, are excluded by ponderous quilted curtains, suspended in the doorways. The first impression on entering is cold, from the absence of ornament and the grey tone of the Pietra Serena of which it is built But if the visitor should happen to be in Florence on a brilliant afternoon in spring or summer, when all the doors of the Cathedral are thrown wide open to admit light and warmth, and leaving the life, movement, and dazzling colour without, should he step within this vast space, where silence and shade add to the majesty of the height, breadth, and depth of all above and around, he will confess how well adapted this temple is for religious contemplation and worship.

The entire length of the Cathedral is 500 feet; the width of the nave and aisles together, 128 feet; the height from the pavement to the cross is 387 feet; and the width of the united transepts, 306 feet. The four pointed arches on either side of the nave, whose enormous span is cha-

racteristic of Arnolfo's buildings, have their keystones alternately decorated with the civic and papal, and the Guelphic and Ghibelline insignia.

The two windows on either side at the western extremity of the nave are filled in with coloured tinsel, and the external false windows are not represented in the interior, but correspond with the piers. The rose window over the western door, representing the Virgin in glory, is from a design by Lorenzo Ghiberti. Four heads of prophets, at the angles of the clock beneath, are by Paolo Uccelli, an eccentric artist of the fifteenth century, who was called Uccelli, from his love of birds. Paolo began life as *garzone di bottega* (shopboy) of Ghiberti in 1403, when his master was engaged on the first gates of the Baptistery. He was taught to apply geometry to painting by a learned mathematician, Gianozzo Manetti. Uccelli's most celebrated work in the Cathedral is to the right of the principal entrance, and represents Sir John Hawkwood, or, as he was better known in Italy, Giovanni Aguto, a captain of free companies, who was a tailor from the county of Essex, in England; he served as an archer in the English wars against the French. When peace was restored, he wandered into Italy at the head of a lawless band of several hundred English lancers and adventurers, and from his remarkable prowess and skill in strategy, he became celebrated as a leader of mercenary soldiers, who fought the battles of any State which paid them well, and whose unrestrained licence and savage cruelty even exceeded the horrors of modern warfare. Hawkwood received his sobriquet of Falcone del Bosco (hawk of the wood) from the rapidity of his movements. After ravaging Tuscany, when commander of the papal

troops, he served the Florentines with equal fidelity; and when in 1394 he died in a villa outside the city, the grateful citizens spared no expense in his obsequies, causing his body to be wrapped in cloth of gold, and to be laid in state in the Piazza della Signoria, whence it was conveyed to the Cathedral, and buried beneath the choir. The Signory decreed that a splendid monument of marble should be erected to his memory, and assigned dowries to his daughters. The marble monument, however, was never executed, but his portrait, painted by Paolo Uccelli, in terra-verde, was placed on the façade of the Cathedral.* The action of the horse, which stands on a sarcophagus, has been much criticized, because the fore and hind leg move on one side, instead of diagonally. A curious account of this captain of free companies may be read in Fuller's "Worthies of England:"—

"Sir John Hawkewood, Knight, son to Gilbert Hawkewood, tanner, was born in Sibleheningham (Siblehedingham in Essex). This John was first bound apprentice to a taylor in the City of London, but soon turned his needle into a sword, and thimble into a shield, being pressed in the service of King Edward the Third for his French wars, who rewarded his valour with knighthood. . . . . The heat of the French wars being much remitted, he went into Italy, and served the City of Florence, which as yet was a free state. . . . . Great was the gratitude of the State of Florence to this their General Hawkewood, who, in testimony of his surpassing valour and singular faithful service to the State, adorned him with the statue of a man of armes, and sumptuous monument, wherein his ashes remain honoured at this present day. Well is it that a monument doth remain, seeing his cœnotaph or honorary tombe, which sometimes stood in the parish

* This portrait was originally executed in fresco, but has since been transferred to canvas, in which operation it sustained much damage. See Crowe and Cavalcaselle, vol. ii. p. 291.

church of Sibleheningham (arched over, and in allusion to his name *berebussed* with hawkes flying into a wood), is now quite flown away and abolished. . . . . That Sir John Hawkewood married Domnia, daughter of Barneby, the warlike brother of Galeasius, Lord of Milloin (father of John the First, Duke of Milloin), by whom he had a son named John, born in Italy, made knight and naturalized in the seventh year of King Henry the Fourth, as appeareth by the record—'Johannes, filius Johannis Hawkewood, Miles natus in partibus Italiæ factus indigine Ann. 8, Hen. 4, Mater ejus nata in partibus transmarinis.'"—See Fuller's *Worthies of England.* 1662.

The fine mosaic over the central door was executed by Gaddo Gaddi, about the year 1307. The subject is the coronation of the Virgin, and Vasari informs us that foreign as well as native critics considered it the most perfect work of the kind in all Italy. The frescos below are of a much later period, by Santi di Tito, an artist from Città San Sepolcro, the fellow-student of Bronzino, and the disciple of Michael Angelo. Living at a time when the ideal was exaggerated, and desirous of avoiding this fault, Santi di Tito attempted a close imitation of nature without selection. The colour is here too pale to distinguish the forms of the women and children who sing and play musical instruments, emblematical of choral harmony.

The equestrian figure, painted over the third door of the western front, represents another *condottiere*, or captain of free companies, Nicolò Tolentino, and was executed by Andrea del Castagno in 1434. Nicolò, a supporter of the Medici faction, was invited to enter the Florentine service in 1424, the year that Ghiberti's first gates were placed in the Baptistery, and only nine days before the fall of the porphyry columns, an event which was supposed to have augured ill for the war the Florentines had just undertaken

against Filippo Maria Visconti, Duke of Milan. The army of the League, composed of Florentines and Venetians, was defeated by Picinnino, the captain of the Duke of Milan, in a battle fought near Imola, and the Florentine general, Nicolò Tolentino, taken prisoner. He perished soon afterwards by a fall over a rock, and the Florentines obtained his remains, which were buried with great pomp in the Cathedral. His portrait was painted by Andrea del Castagno, one of the best artists of the day. Cavalcaselle observes that "it is a fine work for the period in which it was produced, being actively in motion and true to nature, but it reveals in Andrea more vehemence than grandeur or dignity, and the forms of the horse lack the purity which characterises that of Uccelli. The draperies are sculptured, and the laws of place duly observed; it is bold and broad, but the forms are heavy and somewhat coarse."*

The first monument in the right or southern aisle is that to Filippo Brunelleschi, the architect who constructed the cupola of this Cathedral, and who was interred here at the expense of the city. His bust, by his pupil Buggiani, is apparently a faithful portrait of the rugged and irascible artist. The epitaph is by Carlo Marsupini, of Arezzo, the celebrated philologist and secretary to the Republic.

The niches, on either side of the aisles, are continued all round the Cathedral. They were designed by Bartolommeo Ammanati, a sculptor of the seventeenth century, who executed the statues of the Apostles in the Baptistery. Ammanati had studied the works of Michael Angelo, and, like other artists of that period, combined architecture

* See Crowe and Cavalcaselle.

with sculpture. The statue in the first niche is attributed to Donatello, and represents one of the Apostles, though really the portrait of Gianozzo Manetti, the mathematician, who taught perspective to Uccelli; he was a theologian as well as philosopher, who lived during the first half of the fifteenth century, and wrote a history of Pistoia, and biographies of Dante, Petrarch, Bocaccio, and Pope Nicholas V., whose secretary he became when forced to leave Florence on account of his opposition to Medicean usurpations. Manetti died in Rome in 1459.

On the column opposite is a picture of the good Bishop Antonino, by Françesco Morandini of Poppi, in the Casentino, a pupil of Vasari. Bishop Antonino lived early in the first half of the fifteenth century. He was a Dominican friar at St. Mark's, and, conspicuous for his piety and Christian virtues, he was deservedly beloved by Savonarola, to whom he was personally attached. Clothed in his episcopal robes, Antonino is represented seated on a throne, blessing the people. The predella is by a modern painter, Marini, and represents a deputation of Florentine citizens conferring with the Bishop concerning the foundation of the Society of Buonuomini, an institution which owes its origin to this excellent man. The marble bason for holy water, beside the column, is supposed to have been the work of Arnolfo di Cambio, the architect of the Cathedral, but the bason has been repaired, and the angel entirely renewed.

The monument of Giotto is next to that of Brunelleschi; it was placed here long after his death, in 1490, by Lorenzo de' Medici. The face of the great painter does not exhibit his proverbial ugliness, and, as well as the ornamental frame, is finely executed by Benedetto da Majano, who was

no less celebrated as a sculptor than as a carver in wood. The inscription is by Lorenzo's friend, the scholar Politian.

The monument over the first door in this aisle is to Pier Farnese, another captain of free companies, the third thus honoured in the Cathedral. He died of the plague in 1363. His equestrian statue, in wood covered with canvas, was originally placed over the sarcophagus, and represented Farnese seated on a mule, as he appeared in a battle fought against the Pisans, when, his horse having been shot under him, he seized on a sumpter mule, and, thus mounted, won the victory. The statue, which is variously attributed to Jacopo Orcagna, Giuliano d'Arrigo and Angelo Gaddi, was removed in 1842, when the Cathedral was undergoing some repairs, and fell to pieces.

The first statue beyond this door represents the Prophet Ezekiel, and is by Donatello; it was formerly on the façade of the Cathedral. The half-length figure beyond is the portrait of Marsilio Ficino, a Greek, who was first President of the Platonic Academy, founded by Cosimo de' Medici, Pater Patriæ. This literary institution was not called after the ancient philosopher, but after a learned Greek, Platone, who with many of his countrymen visited Florence in 1439, to assist at the great council summoned to meet in this city, for the impossible object of attempting to unite the Greek and Latin Churches. The Platonic philosophy, which was favoured by the Medici in opposition to that of Aristotle, made the name of the new academy the more appropriate. The institution survived until 1527, two years before the fall of the Florentine Republic. Ficino died in Florence in 1499. His bust by Andrea Ferucci of Fiesole is one of the

best works of that artist; the hands, which hold Plato's works, are modelled with great care.

The fine monument over the second lateral door is that of Bishop Antonio d' Orso, and is the work of Tino di Camaino, a Siennese, and pupil of Giovanni Pisano. Orso is celebrated for having manned the walls of Florence with the canons of the cathedral, when the city was besieged by the Emperor Henry VII.* Bishop Orso is represented in his robes and mitre, seated on his sarcophagus, with his hands crossed upon his breast; the subject of the relief is a youth kneeling before the Saviour, who is surrounded by angels and draped figures. The Gothic arches on which the relief rests are adorned by bas-reliefs of Christ between the Virgin and St. John. It is, however, difficult to distinguish the details of this monument, as it is placed at a considerable height above the spectator. It has been engraved by Lasinio.

The rich colour of the windows in the southern transept, casting a warm glow around, is in contrast with the sombre hue of the rest of the building. These windows were the work of Domenico Livi da Gambassi, near Volterra, an eminent painter on glass, who learnt his profession in Lubeck. Their date is about 1434. Ghiberti and Donatello are said to have supplied most of the designs. The chapels round this transept contain frescos of saints, all of which have a certain grace and refinement, and belong to the latter period of the Giottesque school; they are by Bicci di Lorenzo, one of three generations of painters in the four-

* Henry died near Sienna, and his body was carried to Pisa, where this same Tino di Camaino was commissioned to make his monument.

teenth and fifteenth centuries, none of whom held a high place in the history of Florentine art; it is therefore less to be regretted that these frescos have been destroyed, or much repainted.

The lunette above the door of the old sacristy—*Sagrestia Vecchia*—was the second attempt of a Florentine artist, Luca della Robbia, as the corresponding lunette over the door of the new sacristy—*Sagrestia Nuova*—was his first, in this peculiar kind of terra-cotta or porcelain, which is covered with a glaze impervious to the weather, and which has stood the test of centuries. The process was kept secret by Luca and his nephews, and its history has died with them. Luca della Robbia was born in 1400; he was a pupil of Ghiberti, in marble and bronze; and was past forty years of age when he invented this hard enamel. The Resurrection, over the door of the Sagrestia Nuova, has figures of pure white, with plants below in green. In Luca's later works, and those of his nephews, the colours are multiplied, and the effect of the composition is less agreeable, as the beauty of expression and form is lost in flat gaudy blue, green, and yellow. In the works of Luca himself there is always a deep religious feeling, with a wonderfully close imitation of nature in his graceful women, and children, and angels, all of whom, in spite of the artist's realistic tendencies, have a spiritual beauty, and are simple yet sublime, without insipidity or affectation. The Ascension, over the door of the Sagrestia Vecchia, is even more beautiful than the Resurrection on the opposite side. Within this chamber is a lavatory by Buggiano, the pupil of Brunelleschi, who made the bust of his master, near the entrance to the Cathedral. He shows greater taste in the decorations of

this lavatory than in the *putti*, or boy-angels, seated on it, who are without any claim to beauty. A picture in a corner of the sacristy, placed at a great height, and in an imperfect light, represents the archangel Michael; it is by Lorenzo Credi, one of the best among the Florentine artists of the fifteenth century, and the friend and imitator of Leonardo da Vinci.

This sacristy has an historical interest attached to it; for here Lorenzo de' Medici took refuge on that fatal Sunday, the 26th April, 1478, when the Pazzi attempted his life, and succeeded in killing his brother Giuliano. The two Medici were kneeling in prayer before the altar under the cupola, when the elevation of the Host was the preconcerted signal for attack. Giuliano fell under many blows; Lorenzo was wounded, but escaped into the sacristy. Politian, whose monument we have just noticed, was with him, and he closed the doors against the enemy, whilst another of Lorenzo's friends, Antonio Ridolfi, sucked the wound lest the dagger should have been poisoned; a third, Sismondi della Stufa, climbed into the gallery for the singers, or organ-loft, and looked through the windows into the church, to see that all was safe, before admitting Lorenzo's partisans, who had assembled at this door, ready armed for his defence. Below this singing gallery and the corresponding gallery over the door of the new sacristy, were at one time splendid compositions in marble by Luca della Robbia and Donatello; but at the close of the seventeenth century, in an age of degenerate taste, on the occasion of the marriage of Prince Ferdinand, afterwards the Grand-Duke Ferdinand III., they were removed to make room for some decoration more pleasing to the Florentine public of those days. These valuable

works of art lay long neglected in the court of the Opera del Duomo, or office of the Board of Works for the Cathedral, but were finally removed to the Uffizi, where they are now among the principal treasures of the gallery.

The group of statuary behind the high altar of the choir, facing the apse,—unfortunately in too obscure a position to be seen, except on a very bright day,—is an unfinished work of Michael Angelo, executed in 1555, when he was eighty-one years of age. The subject is a Pietà, and the marble is supposed to have belonged to a column in the Temple of Peace at Rome, presented by Pope Paul III. to the great artist. Nicodemus and the Magdalene support the body of the Saviour, whose drooping limbs wonderfully express the powerlessness of death. The group is pyramidal, and equally fine when viewed from every side. A writer, who had a profound anatomical knowledge as well as deep feeling for art, observes,* "The group bears every mark of the independent spirit and grand style of this great master. . . . . The lengthened form of the body of Christ seems extended by its own weight, while the suppleness and lankness of recent death is finely marked by the manner in which the limbs hang in gentle bending and seem falling to the ground, with the natural disposition of the arms, as if affected by every motion . . . . the interest of the piece lies in the melancholy but placid countenance of the Saviour, which is lacerated by the crown of thorns," &c.

Formerly a marble canopy, supported by pillars, extended

* See the observations of Mr. John Bell, a brother of the celebrated anatomist, Sir Charles Bell. Mr. Bell was, during his short life, hardly less remarkable for genius than his brother. "Observations on Italy," by the late John Bell. 1825.

over the whole choir; but this was removed some years ago, and sold in detached portions. The canopy, and the marble enclosure, which alone remains, were constructed by Baccio Bandinelli, assisted by eighty-eight of his pupils. Baccio was a pupil of Rustici, who made the group over the northern gates of the Baptistery, and, like his master, was opposed to Michael Angelo, with whom he had the vanity and presumption to compete. Disappointed at the preference shown to the work of this great artist beyond his own, he vented his jealousy and spite by acts of excessive meanness; and, among other deeds recorded of him, when commissioned by the Grand-Duke Cosimo to renew the canopy in Serravezza marble, he removed the Pietà of Michael Angelo to its present obscure position, from the high altar where it originally stood, and substituted a colossal group of his own, representing the Saviour extended at the feet of the Eternal. Baccio's work has, however, long been taken from the Cathedral, and distributed between the Cloister of Sta. Croce and Sta. Maria Novella. The crucifix over the altar of the choir is by Benedetto da Majano. A medal struck at the time of the Pazzi Conspiracy, in commemoration of Lorenzo's escape, represents the choir with its canopy as it then appeared. The windows of painted glass beneath the cupola are from designs by Lorenzo Ghiberti, with one exception—that over the chapel of San Zanobius, which was designed by Donatello. The beautiful proportions of the choir and apse can only be appreciated on a bright day of spring. Beneath the altar, at the end of the apse, is the silver shrine of San Zenobius, the work of Ghiberti, and in a style resembling that of his most celebrated bronze gates, on which he was occupied at the very time he designed

these reliefs—1440. The subject in the central compartment of the shrine is one of the most famous miracles of St. Zenobius, the restoration of a dead child to life. A French noble lady was on a pilgrimage to Rome, and brought her child with her as far as Florence, where she left him under the charge of the bishop. Her little son fell ill in her absence, and died the day of her expected return. She met the procession bearing his body in the Borgo degli Albizzi, and, falling on her knees before St. Zenobius, she entreated him to pray that her child might be restored to her. He knelt down on the spot, his prayer was granted, and the mother's heart gladdened by having her child again. The legend is given here with simple pathos: the body of the boy lies extended on the ground, whilst the new-born spirit, soon to return to earth, hovers above; the mother and the saint kneel at his head and feet, and the circle of spectators are full of sympathy. The reliefs at either end of the shrine represent other miracles of the saint, and on the back are six angels sustaining a garland, with an inscription in honour of St. Zenobius, who is here said to have abjured paganism in early youth, to have bestowed all his goods to feed the poor, and to have been appointed one of the seven deacons of the Church by Pope Damasius. Above this shrine is a Cenacolo or Last Supper, by Giovanni Balducci, a painter who does not bear a very high reputation, and on either side are distemper pictures, by Pocetti, representing the Apostles sent on their mission and Jesus with the disciples at Emmaus. Pocetti lived in the seventeenth century, and though he executed some very able works, he was in general more remarkable for the number than the excellence of his paintings. Over the shrine is the Shield of the Guild of

Wool, the Lamb bearing the banner on a blue ground. The chapels on either side, within the apse, contain good statues. Beginning with the corner next the Sagrestia Vecchia, is St. Luke, by Nanni di Banco, a well-known Florentine artist of the fifteenth century; and St. John the Evangelist, by Donatello; on the opposite side, next the altar, St. Matthew, ascribed by some to Donatello, by others to Pietro Ciuffagni; and lastly St. Mark, by Nicolò Aretino.

The bronze doors of the Sagrestia Nuova are by Luca della Robbia, who, though he learnt the art of casting metal from Ghiberti, differs from him in style and treatment. Within the ten panels, of which these doors are composed, are the Madonna and Child, St. John the Baptist, the four Evangelists, and the four Doctors of the Church; each figure is attended by two angels. There is no attempt at landscape or perspective in the background; the figures are natural and easy, but have neither the grace nor elegance of Luca's other works. The flattened arch above the door is a characteristic feature of Brunelleschi's architecture; the chamber itself was also constructed after his design, and is known as La Sagrestia della Messa, because the holy wafer or host is kept here. The inlaid wood-work, *intarsiatura*, by which the cabinets containing the priests' garments are adorned, is the work of Benedetto da Majano, the artist who made the monument of Giotto in the nave of the Cathedral. The genii holding garlands are attributed to Donatello. There are also two lavatories—one, with a very lovely angel's head and elegant decorations, by Donatello; the other, executed in 1440, and of inferior workmanship, by Buggiano. In the centre of the pavement of the northern transept is a disc on a marble slab, on which the

sun's rays fall through an opening in the lantern of the cupola on the 29th of June, the period of the summer solstice. It is at present concealed by a wooden floor for the convenience of the priests, as service is almost daily performed in this transept. This gnomon, the invention of Paolo Toscanelli, a Florentine astronomer, in 1468, is so celebrated, that Lalande considered it one of the most important scientific instruments of its kind, owing to the strong light falling on it, from the direction of the ray which passes through the opening above. Toscanelli corresponded with Christopher Columbus, and by his observations indirectly aided him in his discoveries.

The statue within this transept, next the Sagrestia Nuova, is St. Andrew, by Françesco Ferucci, a pupil of Andrea Verocchio: he died about 1529, the year of the famous siege of Florence. The fresco near is by Santi di Tito, the scholar of Bronzino, and represents Pietro Corsini, bishop of Florence, who died in 1405. He belonged to the family of Prince Corsini, and received a cardinal's hat in 1369; but he joined in the schism of the Church, which arose after the election of Pope Urban VI., whose severity alienated the whole body of cardinals from him, and caused the election of an anti-pope. Pietro before his death repented his sins against the papacy. Opposite the bishop is another fresco to Luigi Marsili, an accomplished scholar and learned theologian, who died in 1394, and was buried at the expense of the city. The painting is by Bicci di Lorenzo, who painted in the chapels of the southern transept, and it was originally in another part of the Cathedral, from whence it was transferred to this place.

The inscriptions on marble slabs inserted into the walls

which surround the choir, and on either side of the two sacristies, record the foundation of the Cathedral, and the translation of the ashes of Zenobius from San Lorenzo to Sta. Reparata. They were afterwards deposited in the shrine at the end of this apse. Another inscription commemorates the council held in the Cathedral by Pope Eugenius IV., in 1429, for the reconciliation of the Greek and Latin Churches. The inscriptions on the opposite side, near the nave, refer to the gnomon in the northern transept and to the visit of Pope Pius VIII. in 1815.

The fresco in the cupola represents the Last Judgment, and was the joint work of Giorgio Vasari and Federigo Zucchero. The upper portion, nearest the lantern, is by the former artist, who executed it when quite an old man, in 1572, by order of his patron the Grand-Duke Cosimo I. He solemnly attended mass before mounting the scaffolding to commence his perilous undertaking, which he did not live to finish, and the work was immediately consigned to Federigo Zucchero, the younger of two brothers. Both of these brothers were artists; Federigo is well known in England by his portraits of Queen Elizabeth, of her gigantic porter, and of other worthies of that time. This fresco in Sta. Maria del Fiore was his greatest work, remarkable for the multitude of figures, and their magnitude; and though defective in composition, the sober tone is in keeping with the grey colour of the whole building. It was not finished until 1579, and when exhibited to the public, caused much disappointment. Though Zucchero had deviated considerably from Vasari's design, all its defects were imputed to the deceased artist, and the poet Antonio Françesco Grazzini, better known as Lasca, made the fresco of this cupola

the subject of one of his burlesques, in which he declares the Florentines would never rest until it should be effaced by whitewash :—

"Georgin, Georgin, debb' essere incolpato—
Georgin fece il peccato,
Presuntuosamente il primo è stato
La cupola a dipingere ;
E il popolo Fiorentino
Non sarà mai di lamentarsi stanco
Se forse un dì non se le dà il bianco." *

The monument over the first door in the northern aisle was supposed to have been raised to a son of the emperor Henry III., who died in Florence ; but it was more probably placed to the memory of Aldobrandini Ottobuoni, a virtuous citizen, who, when Anziano or elder of the Republic in 1256, resisted the bribes of an envoy from Pisa, who wished him to demolish a fortress which had been seized by the Florentine Guelphs from the Pisans. The Florentines showed their gratitude by decreeing him a public funeral in Sta. Reparata, and though it was supposed that in 1260 the Ghibellines scattered his ashes to the winds, authentic records are preserved of the transference of his sepulchral urn from Sta. Reparata to Sta. Maria del Fiore.

Almost adjoining this monument is a fresco of the

* "Georgin, Georgin, you ought to be accused—
Georgin committed the sin,
Presumptuously he was the first
To paint the cupola ;
And the Florentine people
Will never cease to mourn
Until perhaps some day it may be covered with whitewash."

fifteenth century by Domenico di Michelino, who is mentioned in Vasari as a pupil of Fra Angelico. It represents Dante expounding his poem, and was placed here in 1465, when the Signory selected Sta. Maria del Fiore, as well as other churches, for lectures to be delivered on the "Divina Commedia." The design for the likeness of Dante was made for Michelino by Alessio Baldovinetti, who probably had taken his idea from the portraits by Giotto. The poet is dressed in a red cap and tunic, and is crowned with laurel. He holds the "Divina Commedia," which emits rays of light, illuminating the city of Florence. On his left are the condemned, and, in the background, Adam and Eve. Florence is represented with her second circuit of walls, and one of the old gates has the ante-port. The inscription is by Politian, and was added in 1470.

The second lateral door, facing the Via Ricasoli, is generally closed. The wooden urn above was placed there to the memory of Don Pedro di Toledo, viceroy of Naples, and father of the unhappy Eleonora, wife of the Grand-Duke Cosimo I. Don Pedro was supposed to have died from eating too plentifully of snipes, but in reality he was poisoned by order of his son-in-law, for having remonstrated with him on the ill-usage of his daughter. Cosimo honoured his father-in-law with a magnificent funeral and a monument in the Cathedral.

Beyond this is the monument to Arnolfo di Cambio, the work of the modern sculptor Costoli; for it was only in 1848 that the Florentine municipality thus honoured the first architect of their Cathedral. A statue, by Donatello, of the celebrated scholar Poggio Bracciolino, which was executed for the façade of the Cathedral, was transferred

by the Grand-Duke Francis I., son of Cosimo I., to its present position in 1569, and has ever since been supposed to represent one of the twelve apostles. Poggio was born towards the end of the fourteenth century at Terra Nuova, near Arezzo, but within the Florentine territory. He was the intimate friend of Leonardo Aretino, and a cotemporary of Sir John Hawkwood. He acted as secretary to Pope John XXIII. (Baldassare Cossa) at the Council of Constance in 1414, and witnessed the martyrdom of John Huss. Poggio afterwards became chancellor of the Florentine Republic and one of the Priors of the arts. His latest literary production was a history of Florence.

The last monument in this aisle is to Antonio Squarcialupo, a celebrated organist and composer, born in 1440. He enjoyed a European reputation, and was employed by Lorenzo de' Medici to build organs for the Baptistery and Cathedral. He also built two organs for old St. Paul's in London, both of which perished in the Great Fire.* His bust on the monument is by Benedetto da Majano.

Suspended against the opposite column is a picture of St. Zanobius by Andrea Orcagna. The saint is seated with St. Crescenzius and St. Eugenius kneeling at either side. His feet rest on pride and cruelty. Cavalcaselle speaks of this picture in the following terms :—"In spite of partial restoring, the colour is fine, clear, and luminous. The life-size figure of the Florentine saint is imposing and majestic in deportment, of well chosen type, and lined out with

* See "Marietta de' Ricci," note by Luigi Passerini, vol. iii. p. 964 ; and "Tuscan Sculptors," by C. Perkins, vol iii. p. 211.

severely simple contours. Animation is in his glance. Orcagna's manner is here revealed," &c., &c.

The pavement of the Cathedral is remarkable for the rich effect of the various coloured marbles: it was begun in 1526. The designs are attributed partly to Baccio d' Agnolo and his son Giuliano, and partly to Françesco de San Gallo and Michael Angelo.

A valuable collection of choral books are kept in the northern transept. The miniatures on the margins are all later than 1508; several were executed by a painter named Vanti degli Attavanti; he was followed by a still more celebrated artist, Monte di Giovanni, who, between the years 1515 and 1527, painted one hundred and eleven miniatures in the choral books of this Cathedral. A Dominican, Fra Eustachio, added thirty-one between 1520 and 1525, and Antonio di Girolamo d' Antonio d' Ugolino, a Florentine, painted eight more between 1526 and 1530; finally, Giovanni Françesco di Marietto painted four in 1526.

The finest miniatures are those of Monte di Giovanni, especially one in the book lettered S, where there is a most beautiful and original treatment of the Annunciation, uniting the feeling, grace, and spiritual loveliness of Fra Angelico with the superior drawing of a later century. A long procession of angelic beings move in procession along a beautiful cloister. Some pause to embrace, others follow the archangel Gabriel, who approaches the Virgin, at whose feet are roses and lilies. The cloisters, the white garments of the angels, the brilliant hues of their wings, are all painted with a purity, delicacy, and precision which cannot be surpassed.

This volume also contains two miniatures by Attavanti: one of our Saviour calling Peter and Andrew; the other of a Crucifixion, in both of which there is great variety of expression; the Evangelists and the Angel of the Annunciation, at the corners of the page, are also full of life. The birth of St. John the Baptist, and St. Thomas receiving the girdle from the Virgin, by Monte di Giovanni, are likewise rendered with the utmost delicacy, and very gracefully composed, whilst lovely little medallions of landscapes and flowers adorn the margins.

In Book C, Monte di Giovanni has painted Judas kissing the Saviour; St. Peter cutting off the ear of Malchus, and Christ bearing his cross. Vasari remarks of the works of Monte di Giovanni, that they were distinguished by a large manner of composition, an artistic arrangement of the drapery, and of the grouping and movement of his figures; and that in place of the usual simple mode of painting used by other illuminators, he laid on his colours with a full brush, and with bold and free touches, in the manner common to artists accustomed to larger compositions; finally, by a picturesque distribution of his chiaroscuro he produced wonderfully harmonious effects in these minute pictures. He was, besides, a correct draughtsman; his draperies had admirable folds, and his heads were full of nature.*

The miniatures of Fra Eustachio, in which he gives the history of Moses, are feeble, though with a certain prettiness. In Book V are the paintings of Giovan Françesco Mariotto; they have great variety of expression: one contains a splendid head, supposed to represent the Eternal,

* See Vasari, "Vite dei Pittori," vol. v. pp. 166—170.

supported by seraphim; the crucified Saviour is in the centre; there is a lovely representation of the Virgin with a vase of lilies at her feet, and in the first letter of the page a fine head in profile.*

Small doors in either aisle, near the transepts, lead by narrow staircases to the cupola. From the interior gallery, below the drum, the huge proportions of Vasari and Zucchero's fresco may be appreciated, as well as the vast height of the building, looking below and above. On this level is the magazine of the Cathedral, a rudely constructed chamber, containing plaster models of figures above life-size, which were intended for the façade in the reign of Ferdinand II., but which were never adopted. Here also is an original piece of sculpture by Giotto, a marble bason resting on a pillar, with the statuette of an angel springing from the centre, a simple but beautiful work. Two casts of bas-reliefs are all that is left of a pulpit which formerly stood in the centre of the Cathedral, and from which the good Bishop Antonino, and Savonarola, addressed the people.

The ascent to the lantern from this part of the cupola is the most severe, but is well worth the fatigue. The way leads between Brunelleschi's double dome, where the enormous chain which encircles the inner shell of the cupola was once to be seen, though now boxed up. On reaching the external gallery below the ball, the visitor finds himself standing in a niche, which communicates beneath arches with seven other niches, thus completing the octagon of the

* In order to obtain leave to see these choral books, application must be made to the Director of the Opera del Duomo.

lantern, whilst a single bar is between him and the dip of the cupola. From every side the eye wanders over a lovely stretch of hill and valley, from Signa to Vallombrosa, and from Monte Senario on the Bolognese Road, to the various ranges of mountains towards Rome, whilst below are the overhanging roofs of rough tiles, and the crowded streets and piazzas of the city.

CHRONOLOGY.

	A.D.
Ammanati, Bartolommeo	1511—1597
Antonino, the good bishop	1389—1459
Aretino, Nicolò	1417
Arnolfo di Cambio	1310
Attavanti, Attavante degli	1487
Baccio Bandinelli	1493—1560
Baccio d'Agnolo	1462—1543
Benedetto da Majano	1377—1498
Bicci, Lorenzo de'	1400(?)1460
Brunelleschi	1379—1446
Castagno Andrea	1396—1457
Columbus, Christopher	1441—1506
Cosimo I., Grand-Duke, reigned	1519—1574
Corsini, Piero, Bishop	1309
Cupola of Cathedral painted	1579
Dante Allighieri	1265—1302
Donatello	1386—1466
Eugenius IV., Pope, came to Florence	1439
Farnese, Piero, died	1363
Ferdinand II., Grand-Duke, reigned	1621—1670
Ferdinand III., Grand-Duke, reigned	1791—1824
Ferucci, Andrea	1465—1526
Ferucci, Françesco	1580
Ficino Marsili	1439—1499
Gaddo, Agnolo	1333—1396

	A.D.
Gaddi Gaddo	1259—1332
Ghiberti, Lorenzo	1378—1445
Giotto	1276—1336
Hawkwood, Sir John	1394
Henry III., Emperor, reigned	1039—1056
Henry VII., Emperor, reigned	1308—1314
Lalande, astronomer	1732—1807
Manetti, Gianozzo	1396—1459
Marsili Luigi	1394
Michelino, Domenico, died	1470
Nanni di Banco died	1421
Nicolò Tolentino died	1434(?)
Orcagna, Paolo, living	1376
Paul III, Pope, died	1540
Pazzi Conspiracy	1473
Pedro, Don, di Toledo, died	1553
Picinnino died	1440
Pius VII., Pope, came to Florence	1815
Poggio Bracciolino	1380—1434
Politian died	1494
Robbia, Luca della, died	1482
San Gallo, Françesco di	1404—1576
Squarcialupo, Antonio, died	1430
Toscanelli, Paolo, died	1479
Uccello, Paolo	1397—1475
Vasari, Giorgio	1511—1574
Verrocchio, Andrea	1433—1488
Visconti, Filippo Maria, Duke of Milan, reigned	1423—1441
Zucchero Federigo	1543—1609

CHAPTER V.

INSTITUTIONS OF THE MISERICORDIA AND THE BIGALLO.

AMONG the buildings which surround the piazzas of San Giovanni and of the Duomo, there are two at the corners of the Via Calzaioli which belong to institutions closely connected with the history, the manners, and the character of the Florentine people; the Misericordia and the Bigallo.

The Misericordia, the oldest of the two, once possessed the beautiful little oratory now belonging to the Bigallo. The origin of the Misericordia is related by an old chronicler, Messer Françesco Ghislieri, as follows:—In the thirteenth century it was customary to hold two annual fairs, one at the feast of St. Simon, in October, and the other at that of St. Martin, in November. Woollen cloth, the staple commodity of the city, was the article chiefly sold on these occasions, and a great many porters were employed to carry the goods to the houses of the purchasers. The porters had their stand in the Piazza di San Giovanni, near the Cathedral; but as the pavement was often overflowed in autumn or winter by inundations from the Mugnone, they were allowed to take shelter in the cellar of a house belonging to the

Adimari, one of the principal Florentine families, where they gathered round a brasier, and gambled away their scanty earnings. It happened that in the year 1240 one of their number, Pietro Borsi, was the son of pious parents, and, scandalized by the oaths and vices of his comrades, he exhorted them—and not without effect—to amend their lives: he further proposed that any one blaspheming the name of Christ or the Virgin, should pay a fine into a box suspended against the wall of the cellar. A considerable sum was soon raised, and the question next arose how to dispose of the money.

Florence was at that time distracted by war and pestilence; for though the Signory had just concluded a peace with their neighbours, the Siennese, the feuds betwixt Guelphs and Ghibellines continually occasioned fresh disturbances within the city. Although prone to swearing and gambling, the Florentine is by nature devout; and as, in times of public calamity, men are everywhere peculiarly susceptible to religious impressions, Pietro Borsi suggested that his comrades should form themselves into a society, and devote the proceeds of their fines to the purchase of six litters for the conveyance of sick or wounded persons to the hospitals or to their homes, and to carry the dead to burial. One litter was assigned to each district or Sestiere of Florence, and the porters who undertook this office at first accepted a small remuneration, but afterwards refused all payment. After Pietro Borsi had departed this life, a second leader was chosen, who caused the box to be hung in a conspicuous place outside, with an inscription fastened to it, asking alms for the sick from those who passed that way. The money thus obtained enabled the

Society to purchase rooms above their cellar, which they converted into a chapel or oratory.

The feuds within the city had meantime been fomented by the intrigues of the Emperor Frederick II., and had increased in violence. Every family of wealth or distinction was ranged on one side or the other, and converted the high towers attached to their dwellings into fortresses. The Ghibellines, who proved successful, destroyed the palaces and churches belonging to the rival faction; even the Baptistery, because chosen by the Guelphs for their place of meeting, had become obnoxious to them, and they consulted how to destroy it. Opposite, at the corner of the Via Calzaioli, adjoining the houses of the Adimari, stood one of the highest towers of Florence, known as the Guardo-Morto, because near the entrance of the cemetery, and where the dead were exposed previous to interment. The Ghibellines determined on its demolition, in the hope that the Baptistery should be crushed in its fall as if by accident, and they confided the work to Nicolò Pisano, who was, however, equally resolved to save this ancient temple from destruction. He accordingly contrived to shake the strong walls of the Guardo-Morto by piercing them at intervals throughout the entire height, and setting fire to combustible materials placed within for the purpose; he thus caused the tower to fall perpendicularly, without causing any injury to the circumjacent buildings. After the demolition of the Guardo-Morto, the Brothers of Mercy—as the society of poor porters called themselves—obtained possession of the site, which they surrounded with an iron grating, and used for their burying-ground. The space was suf-

ficiently large for the purpose, since it was then customary, and is still usual in Tuscan villages, to construct a pit for the reception of the dead, closed by a slab, which is raised for every burial.

From an early period in the history of the Misericordia a certain number of the younger brethren or novices were appointed, week about, to perform the offices of mercy. They wore a red dress and hood to match the litter of the same colour, but they afterwards adopted a black dress and black litter with a blue coverlid for the sufferer. In the course of years the brethren increased in numbers, so that they were obliged to change their residence, but they never relaxed the rules they had laid down for themselves, viz., to carry the sick, and to repeat a certain number of litanies in their Oratory, as well as to offer up a daily mass for the souls of their deceased brethren, and of those who might have died on their way to the hospital, and for whom they provided a burial in one of the three vaults under the Cathedral, granted to the Misericordia by the Board of Works of Sta. Maria del Fiore, and which may still be recognised by the arms of the Society.

About four years after the foundation of the Misericordia, a new cause of discord arose in the city. Early in the thirteenth century a sect of heretics began to spread their dogmas in Florence. Their theological opinions did not differ widely from those professed by our own Wickliffe, by the Bohemian John Huss, and by all the early Protestant Reformers, and were derived from the Paulician Christianity of the East, a branch of the Manichean, who placed the highest value on the writings of St. Paul. They were first known in Europe

as Albigenses, from Albi, a small town in the south of France; in Italy they were called *Paterini*—Sufferers. Among these Paterini in Florence were several who belonged to the leading families; but when summoned by the bishop to answer for their opinions before the Ecclesiastical Tribunal, they refused to obey, and fled to the fortresses of the Nerli and Baroni, two powerful families, who offered them protection beyond the walls of Florence.

The order of St. Dominick had been recently founded for the extirpation of heresy, and had been just then introduced into Florence; three of the brethren, Fra Giovanni of Salerno, Fra Aldobrandini, Cavalcanti, and Fra Ruggiero Calcagni, had signalised themselves in the work; but, unable to cope with a heresy protected by the most influential families in the city, they summoned to their aid Fra Piero of Verona, or Peter Martyr, who was remarkable for his great eloquence; he used the weapon to good purposes, to alarm the superstitious fears of the populace, who hastened in crowds to listen to his preaching. Sometimes he addressed them from a pulpit at the corner of the Palace of the Vecchietti, in the Via Ferrivecchi, leading to the old market, and there, on one occasion, he declared that he saw the Devil in the shape of a black horse galloping past, and he exorcised him by the sign of the cross. At other times he preached from a pulpit attached to the walls of the Oratory, now called the Bigallo, but then belonging to the Misericordia. The hooks or cramps by which Peter Martyr's pulpit was fastened, were till very recently to be seen there.

The Dominican, in imitation of our Saviour, chose twelve of his disciples, whom he appointed captains of the people, and to whom he delivered twelve banners bearing the Blood

Red Cross on a white field.* He bade them go forth on a new crusade against the heretics within the walls of the city. Two bloody battles were fought in the streets of Florence, the attack being led on by the Dominican friar in person and his twelve captains. The Paterini were all massacred, except a small remnant who fled to the Gaggio, now a monastery, situated beyond the Porta Romana of Florence. The work of holy murder accomplished, the captains turned to works of mercy. Several hospitals for the reception of pilgrims already existed, and these were recommended to their protection. Among them was one called the Bigallo, an old hospital, now a private dwelling, which exists about four miles from Florence, on the highway to Arezzo, and which bore the sign of the White Cock, Bianco Gallo. The company accordingly adopted the name of Bigallo, and built other hospitals, whilst the large contributions they received enabled them to extend their charities still further. They held their first meetings in Sta. Maria Novella, and afterwards in other churches, until, in 1352, the municipality bestowed on them a fixed residence.

During this interval the Brothers of Mercy had built for themselves a Loggia, or covered porch, enclosed by an iron grating, within which to place children who had been lost or abandoned, that they might be seen and recognised, or that they might excite the compassion of the citizens. The wealth of the Misericordia had been increased by legacies during the plague of 1348, and the brethren resolved to enlarge their chapel, and increase the size of their establishment by fitting up other rooms in an adjoining house. The

* One of these banners is still preserved in the Sacristy of Sta. Maria Novella.

space was, however, still insufficient for their purpose, and they made a fresh appeal to Florentine liberality. The inhabitants of the district of Sta. Reparata therefore granted them a few more feet of ground in advance of the covered Loggia, and they commenced the building which now forms the Loggia to the Oratory of the Bigallo. Vasari attributes the design to Nicolo Pisano, but, as its date is a century later, it was probably the work of Andrea Orcagna. The Loggia was finished in 1358, when the delicate iron grating, the work of Françesco Petrucci, a celebrated Siennese artist, was placed here. According to the books of the company, the statue of the Virgin within the chapel was executed by Alberto Arnoldi, a pupil of Andrea Pisano; he was also the author of the group of the Madonna and Child outside, now preserved under glass, above what was at one time the entrance to the chapel.

Though this exquisite little building was erected by and for the Brothers of Mercy, the Signory passed a decree in 1425, obliging the Misericordia to unite with the Bigallo, and to divide their residence and possessions with this company: the arms of both societies—the Cock of the Bigallo and the Cross of the Misericordia, were therefore quartered on one seal. A fire having destroyed the upper part of the building, the captains of the Bigallo hoped to establish their claim to the whole, by ordering two frescos to be painted, which, though much injured, may still be traced on the outer walls; one of these Peter Martyr is represented preaching at the corner of the Via Ferrivecchi, where he exorcised the black horse; and in the other he is seen distributing banners to his followers. The building is here represented as it then appeared, the Loggia occupying the space within the first arch,

the Oratory or chapel within the second, and the entrance to the residence of the captains of the Bigallo within the third. The first fresco is attributed to Taddeo Gaddi, the second to Pietro Chellini, but neither of them with any foundation. They were really painted by two artists of small repute, Ventura di Moro and Rossello di Jacopo di Scolari Franchi. These frescos were executed in 1445, and were partially restored in 1864.* Above the arch, to the left of these frescos, are two angels full of grace and beauty, evidently the work of a superior master, perhaps Orcagna, if, as appears probable, he was the architect of the Loggia. They are on either side of the statuette of the Madonna and Child, which stands in a shrine under a rich canopy. Beyond these, are statuettes of a male and female saint bearing palm branches, probably intended for St. Thomas Aquinas and St. Mary Magdalene; the male saint carries a book, the female saint a vase. The wide overhanging roof of the Loggia is supported by handsome corbels or brackets, once painted, but time and weather have destroyed all trace of colour. The arches of the Loggia lean on spiral columns, which have a greater appearance of strength than is usual with this form of column, owing to the rich foliage twined around them. At the apex of each arch, ornamented shields contain half-length figures of our Saviour, and of the Evangelists. The Fathers of the Church and angels are on eith. ide, whilst in the angels above are allegorical figures, two of which represent Justice and Fortitude. Over each arch are double windows in the old Florentine style, the upper portion of which takes the form of a pointed trefoil.

* See "Curiosità Storico Artistiche Fiorentine," by Luigi Passerini.

Within the arches are small medallions of dark marble, inlaid with the Cross of the Misericordia in red; the letters F. M., *Frate Misericordia*, and abbreviated signs above, are inserted in metal. As this is the old seal of the Fraternity, it establishes their prior claim to the Loggia. The cellar, entered by a low door immediately to the right of the present entrance to the offices of the Bigallo, is believed to be the same in which Pietro Borsi and his companions met, and it is said that the image of the Virgin, before which they worshipped, is still preserved on one of the arches within.

The union of the Misericordia and the Bigallo was not of long continuance. The captains of the Bigallo refused to assist in carrying the sick, and confined their charities to offering a shelter for the homeless. The Brothers of Mercy, finding that their funds were entirely at the disposal of men who refused to share in their labours, gradually lost their zeal, till at last no one could be found to perform the work. In 1475 the body of a man was discovered lying in the Via de' Macci, near Sant Ambrogio, with none to bury it; at last one bolder than the rest took it up on his shoulders, and, carrying it to the Palazzo della Signoria, laid it at the feet of the Gonfalonier. This incident led to the restoration of the Misericordia, under the title of Misericordia Nuova, to which society was granted the same right over the Oratory formerly enjoyed by the Misericordia Vecchia. New statutes were compiled and approved by the Archbishop of Florence, and the city found the Misericordia so useful that the republican, and subsequently the grand-ducal government, confirmed their privileges. They continued to use their ancient Oratory, with its beautiful Loggia, until

1524, when they resigned it wholly to the company of the Bigallo, and obtained instead the Church of San Cristofano, no longer now existing, but which stood in the Corso degli Adimari; in 1576, by a decree of the Grand-Duke Francis I., the fraternity removed to their present residence in the Piazza del Duomo, on the opposite corner of the Via Calzaioli from the residence of the Bigallo, where, in 1781, they built their church.

Meantime the Society of the Bigallo had likewise experienced reverses. In 1541 the Grand-Duke Cosimo I. had dismissed the twelve captains, and placed the Institution under a board of directors, composed of one ecclesiastic and twelve lay citizens, with full power over the children committed to their charge. The Hospital for the reception of children was established at San Bonifazio, but was afterwards transferred to the Convent of Sta. Caterina, in the Via delle Ruote. The boys were put out to trades, the girls maintained until they married: but so many children were thrust upon public charity by the cruelty or neglect of their parents, and their numbers increased so rapidly, that the directors were at last obliged to send them out as agricultural labourers.

In 1777 the board was abolished, and the administration was confided to a commissary; the Hospital was at the same time removed to a house adjoining the Oratory of the Bigallo. The number of abandoned children is now small, and of these, the majority who receive the benefits of the Institution are orphans whose parentage is known. After them come the children of widows, but they are limited in number, and must be recommended by the municipality; lastly, the children of widows who have married a second time, and who have neither uncles, aunts, nor other rela-

58825

tions to support them. A certain number of the children receive their education within the walls of the Bigallo, but as there are nearly a thousand in the Institution, most of them are boarded out in private families until they reach the age of eighteen; and those to whom they are confided are paid a monthly salary for their food, but the Bigallo clothes them and superintends their treatment. When the girls marry they are given a dowry, whilst the boys are educated to some trade, and from the age of eighteen to twenty they continue to receive clothing and assistance from the Institution, although placed under the tutelage of the civil Prætor, a magistrate of the city. Certain poor nobles and citizens have a right to receive dowries for their daughters from the funds of the Bigallo.

Within the building are several interesting works of art. The office-room of the Cashier, to the left of the entrance, contains a large fresco which was transferred hither from the external walls in 1777. The subject is lost children restored to their weeping and joyful mothers, among whom the Brothers of Mercy can be distinguished by their costume. This fresco was painted in 1380, and the artists' names are recorded in the books of the captains of the Bigallo, as Piero Gerini and Ambrogio di Baldese, by whom it was executed when the building still belonged to the Misericordia.* There are other frescos in this room, which repre-

* This fresco, besides those which still remain outside the building, is generally attributed to Pietro Chellini; this belief arose from a passage in the "Archives of the Commissary," lib. x. p. 8. But Count Luigi Passerini considers this an error, and that the only paintings which can in reality be attributed to Chellini are the decorations round the elegant windows above the Loggia and Oratory. (See "Curiosità Storico Artistiche Fiorentine.")

sent the various works of mercy. To the right of the door is a painting with the date 1342, in which the mother of the Saviour is seen as the Patroness of Florence, St. Mary of Mercy; a variety of persons kneel before her, and Florence, surrounded by her third circuit of walls, is at her feet. The Virgin has a mitre on her head, a cope or sacerdotal cloak is on her shoulders, and her stola or robe reaches to the ground, and is adorned with eleven ovates, five on either side and one at the throat, each containing mottos alluding to the good works which belong to the Brothers of Mercy; in one they carry a bier, and are represented in their red hoods, a proof that the picture was executed at a very early period. Richa ascribes it to Giottino. To the left of this painting the Ten Commandments and the seven sacraments of the Church are inscribed in Gothic characters.

In an upper room, appropriated to the use of the commissary of the Bigallo, there is a singular little picture by a pupil of Giotto, and another, with a quaint representation of the Saviour leaning against the cross with his feet in the sepulchre. At the back of this picture is a Madonna and Child, with St. Peter Martyr kneeling on her right, and holding a lily; St. Francis, with a book, on her left. Below is seen the banner of the Bigallo carried by a monk, who stands beside a second representation of Peter Martyr, who is bestowing another banner on a captain of the Bigallo; the other captains with their banners in their hands are standing round. Near this early specimen of art is a triptych, or picture in three panels, also of the school of Giotto, which has higher claims of merit: it was given to the Society by one of the captains. St. Christopher, St. Nicholas of

Bari, St. Catharine, and St. Margaret are painted outside, and the Saviour is represented in the lunette above. Though born at Myra, the remains of St. Nicholas were conveyed to Bari, as those of St. Mark to Venice. The picture relates to one of the miracles performed by St. Nicholas after his death. The centre compartment represents the Madonna and Child enthroned; the twelve Apostles, with St. John the Baptist and St. Nicholas, are round this group; they are painted with truth of expression and delicacy of finish. The donator and his wife kneel at the feet of the Virgin. Within the left panel is an Adoration of the Shepherds, and above it, is represented part of the story of the miracle attributed to St. Nicholas. A Turk is seated at dinner, with a child who is acting as his cup-bearer, but whom St. Nicholas in a vision is preparing to carry away. Within the right panel is the Crucifixion, and above the cross the pelican. The expression of the Virgin and saints below the cross is earnest and touching. In the upper compartment a married couple are at dinner, and the saint is restoring to them their lost child.* The picture is on a gold ground, and the miniatures are carefully executed; although much repainted, it has great merit both in feeling and graceful composition.

The image of the Virgin, by Arnoldo Arnoldi, within the Oratory, was executed between 1359 and 1364. The vaulting of the chapel was painted in fresco by Nardo and Bartolommeo; the first is supposed to have been a pupil of the architect, Andrea Orcagna; the second was a Siennese painter. Giunti and Rosselli, two other artists, continued

* See Mrs. Jameson, "Sacred and Legendary Art."

the work in 1425, and the walls were painted by Giovanni di Donnino in 1426. The Oratory was whitewashed in 1760, and their labour concealed until the restoration of both the Oratory and Loggia in 1862. The predella or gradino below the statue of the Virgin is one of the finest works of Ridolfo Ghirlandaio, and succeeded an earlier predella of Ambrogio Lorenzetti or Baldesi. The first of the five panels represents the martyrdom of Piero of Verona—Peter Martyr. The saint is writing *Credo* on the ground with his finger dipped in his own blood. The three crowns of glory are suspended over his head: the red crown of martyrdom, the silver crown, and the golden crown which is nearest heaven. The landscape background is exquisitely painted, and the floating drapery of the friar who is making his escape gives admirably the idea of speed; the arm of the assassin raised to strike is full of vigour; in his left he bears a shield on which is the device of the scorpion, the emblem of the Gentiles. The central panel represents the Virgin of Mercy with outspread mantle, supported by two exceedingly beautiful angels. On her right is an Adoration, in which the Madonna is very graceful, and the playful attitude of the Child lying on the ground extremely beautiful. To the left of the Virgin of Mercy is the Flight into Egypt, an equally lovely composition. On the last panel are the Brothers of Mercy, burying a dead body in one of the square vaults in front of the Baptistery. Nothing that Ridolfo Ghirlandaio ever painted can excel this predella, which is rich and harmonious in colour, and has all the charm of life, movement, and beauty of composition. Vasari justly calls them "superb miniatures." They were placed here in 1512, at the same

time with the group above the altar, which is by Antonio Caroto, a celebrated artist of that period.*

On the opposite side of the Via Calzaioli, in the Piazza del Duomo, over the door of the Misericordia, is an inscription in gold letters, recording the name of the Society, and the date when the brethren took possession of this building. Before it had attained its present proportions, the façade, or front, was several feet farther back; and in 1561 it was decorated with paintings by Bernardo Pocetti, representing the Seven Works of Mercy. These were destroyed in 1780, when the building underwent alterations; but small copies were made of them by Antonio Fedi, which are preserved in a room of the Bigallo. There is nothing of importance in the chapel attached to the official rooms of the Misericordia. The ceiling is modern; but the terra-cotta Madonna and Child above the altar is a good specimen of Luca della Robbia; the bust of St. Sebastian, and a head intended to represent Mercy, are by the living sculptor Santarelli. The history of Tobias, typical of the Christian Pilgrim, is represented in a series of feeble pictures round the chapel; but, on either side of the door, Tobias and St. Sebastian, by Santi di Tito, are more worthy of notice. The adjoining room, where the brethren meet, preparatory to starting on their mission, always has the litter ready for use; and around are wardrobes, containing the

* During a period of bad taste, the arches of the Loggia were filled in with brick and mortar; and it was due to the praiseworthy exertions of the late Marchese Paolo Feroni, Director of the Uffizi Gallery, and President of the Fine Arts in Florence, that this building was restored to its original condition, and that many other improvements, or rather restorations, were effected.

peculiar costume of the Misericordia. A large picture by Ludovico Cigoli represents the plague of 1348, described by Bocaccio, in which the Brothers of Mercy were pre-eminently useful. The marble image of the Madonna and Child over the altar is by Benedetto da Majano; the boy-angels beneath, in fresco, are sweet in colour, form, and action, and are by Santi di Tito. Over the door leading to a smaller room is another statue by Benedetto da Majano. A third room to the back contains the only real art treasure belonging to this Institution; it is a picture of the Madonna and Child by Franciabigio, which so closely resembles the manner of his master, Andrea del Sarto, as to have been often mistaken for a genuine work of the great Florentine colourist. It was presented to the Misericordia by the Grand-Duke Leopold I., and was formerly in his villa of Petraia, in the vicinity of Florence. The pictures on either side are portraits of Clement XII. and of one of the Corsini family. In a room beyond is an ideal portrait of Pietro Borsi, the founder of the Institution. The rest of the pictures are portraits of various Grand-Dukes, or representations by Santi di Tito of good deeds performed by the Brothers of Mercy, the chief interest of which consists in the peculiarity of the costumes worn on different occasions. The old ballot-box stands here; it is a singular machine, and still used when, on the death of one of the brethren, a vote by ballot decides who is to pay for wax candles for the obsequies. The name of each brother is written on a small slip of parchment, and inserted into a hollow piece of wood called the *ghianda*, because in the shape of an acorn. These are dropped into this gourd-like receptacle, which is turned round by a handle until the *ghiande* are well mixed, when the lot is drawn.

The Misericordia continues faithful to its work of six centuries. At a sound from the Campanile of the Cathedral, the Giornante, or day worker, hastens to the residence in the Piazza to learn his duties from the captains, or Capo di Guardia: a half-hour glass is turned to mark the interval between the summons and his arrival. Every Giornante is provided with his long black dress, and the hood which covers his face, only leaving holes for the eyes, so that he may not be recognised when upon his labour of mercy. The captain repeats the words, "*Fratelli, prepariamoci a fare quest' opera di misericordia*"—"Brothers, let us prepare to perform this work of mercy;" and, kneeling down, he adds, "*Mitte nobis Domine charitates humilitates et fortitudinis;*" to which the rest reply, "*Ut in hoc opera te sequemur.*" After a prayer the captain exhorts the brethren to repeat a Pater Noster and Ave Maria for the benefit of the sick and afflicted; then four of the number take the litter on their shoulders, and, preceded by their captain, the rest follow, bearing the burden in turns, and repeating every time when another set take it up, "*Iddio le ne rende il merito,*" to which those who are relieved answer, "*Vadano in pace*"—"Go in peace." When sent for by a sick person, the Brothers assist in dressing the patient, and carry him down to the litter, where he is gently and carefully laid. The brethren sometimes act as sick nurses, to which office they are trained; but they may never receive any remuneration, nor taste anything except a cup of cold water. As the Brothers of the Misericordia passed along the streets of Florence, all persons formerly raised their hats reverentially; but this custom has not been generally observed during the last few years.

The Society is composed of seventy-two captains or

Capo di Guardia; of one hundred and seventy-five Giornante, or day workers, twenty-five of whom are expected to be in daily attendance; and of a certain number who give their services by night; besides these there is a more numerous set of those who are called *buona voglia*, or volunteers. The former receive certain privileges and remuneration, but the *buona voglia*, unlimited in number, give their services for charity alone. Men of every class in Florence belong to the Misericordia, all willing to assist their fellow-creatures in distress.* Among these are rich and poor, the noble and the philosopher, whose valuable time is willingly given for the sick and suffering. The venerable Marchese Gino Capponi, the Conte della Gherardesca, the antiquarian Conte Luigi Passerini, the wealthy banker Fenzi, the patriot and philanthropist Professor Ferdinando Zanetti, all give or have given their active co-operation to the Institution. But no name among the Brethren is remembered with greater love and reverence than that of the late Marchese Carlo Torrigiani, whose wise and benevolent efforts in the cause of all that could serve his fellow-citizens, procured for him at his death the title of the "Federigo Borromeo of Florence."*

CHRONOLOGY.

	A.D.
Albigenses, their tenets condemned	1176
Benedetto da Majano	1442—1498
Bigallo, Society of, founded	1352

* The Marchese Carlo Torrigiani died on the 11th of April, 1865, at the age of fifty-four, after a short illness, contracted while fulfilling his duty as a Giornante of the Misericordia.

	A.D.
Bigallo, Loggia, belonging first to the Misericordia, built	1358
,, Frescos of, painted	1445
,, ,, restored	1864
,, Captains of, dismissed	1541
,, The Board of Directors abolished	1777
Dominick, St.	1160—1221
Frederick II., Emperor, reigned	1199—1250
Ghirlandaio, Ridolfo	1483—1561
Misericordia Vecchia founded	1240
,, Union of, with Bigallo	1425
,, Nuova founded	1475
,, the church built	1781
Plague	1348
Robbia, Luca della	1400—1482



Portrait of Countess Matilda, from an old Manuscript.

CHAPTER VI.

PIAZZA DEL DUOMO—PIAZZA DEL BATTISTERIO.

IMMEDIATELY beyond the residence of the Misericordia, a narrow way leads from the Piazza del Duomo to the Via Calzaioli. This alley, rather than street, bears the strange name of Via del Morte, and is associated with a romantic story related by Bocaccio. Ginevra, a daughter of the noble house of Amieri or Adimari, was beloved by Antonio Rondinelli, whose family belonged to the popolani or plebeian order, which had led an attack against the nobles in 1343. The father of Ginevra accordingly refused his consent to her marriage with Rondinelli, and obliged her to accept as a husband Francesco Agolanti, who was of equal birth with herself. During the plague of 1400, she was seized by the fatal malady, and fell into a swoon, which her husband mistook for death, and she was buried in the family vault in the cemetery, between the Cathedral and Campanile. In the middle of the night Ginevra recovered her senses, and was terrified when she perceived, by the clear moonlight which penetrated the apertures between the stones, that she was lying in a vault. She succeeded in bursting the bandages which confined her, and contrived to raise the stone above, and to make her escape. She first

directed her steps towards her husband's home, and in order to reach it, she had to pass along the narrow way, called from that time forth the "Via del Morte." Agolanti, looking out when she knocked at the door, supposed her to be a spirit come to torment him, and refused her admittance. She then proceeded to her father's house, near St. Andrea behind the Mercato Vecchio, but, again rejected, she returned to the Via Calzaioli, and sat down on the steps of the Church of San Bartolommeo, to reflect where to go next. Gaining courage, she sought the house of Rondinelli, near the street which to this day bears the name of his family. Here she was received by his parents, and the tribunals having decided that the marriage of a woman who had been dead and buried was annulled, she was permitted to marry her former lover.

A few steps farther on in the Piazza is the Via del Studio, where is the school for the chorister boys belonging to the Cathedral. It is called Collegio Eugeniano, because founded by Pope Eugenius IV. in 1435, and endowed from the revenues of the archbishopric, which see the Pope kept vacant from 1433 to 1435. An inscription at the corner of the Via del Studio and the Via del Scheletro commemorates the birthplace and early residence of the good Bishop Antonino, the friend of Savonarola.

Returning to the Piazza, in front of the canon's residence, are two rather ponderous modern statues of Brunelleschi and Arnolfo di Cambio by Pampaloni. Passing in front of the canon's residence, a stone inserted in the wall is inscribed *Sasso di Dante*, as on this stone the poet is supposed to have been in the habit of sitting to contemplate the Cathedral.

The Cathedral Chapter-House is in the Piazzetta to the back of this Sasso, and contains a much-repainted picture, supposed to be by one of the Ghirlandai, and transported here a few years ago from Sant' Andrea in the Mercato Vecchio. It represents the Virgin and Child, St. Zanobius in his mitre and episcopal robes, and Sta. Reparata bearing a banner with the red cross on a white field; St. John the Baptist and St. Jerome stand behind.

The palace at the eastern angle of the Piazza, with a bust of the Grand-Duke Cosimo I. over the entrance, was once inhabited by his ancestors, the Medici. Their first residence was in the Mercato Vecchio. Giovanni, son of Bernardino de' Medici, brought the family into public notice by his skilful management of a transaction, which enabled the Signory to purchase the city of Lucca from Mastino della Scala. A few years later, Salvestro de' Medici headed the plebeian or democratic party in Florence, when they rose against the nobles, in the fourteenth century, in the revolution called contemptuously the Ciompi—wooden shoes. Salvestro's son, Averardo or Bicci de' Medici, was the father of Giovanni, celebrated by Macchiavelli in his Florentine History. Giovanni invented the *catasta*, or tax on real property, which was substituted for the poll tax, and thus became popular with the multitude He left two sons, Cosimo and Lorenzo. The first obtained the title of Pater Patriæ, "father of his country," from a faction who were indebted to him for their power and influence, and he was the ancestor of the elder republican branch of the family; his younger brother, Lorenzo, was the ancestor of the Grand-Duke Cosimo I. The Pater Patriæ inhabited this palace in the Piazza del Duomo, until he had finished

his more magnificent palace in the Via Larga, now Via Cavour, which was afterwards sold to the Riccardi family.

The archway adjoining this house leads by a small cortile or courtyard to the Opera del Duomo, the magazine and office of the Board of Works for the Cathedral and Baptistery. The court is filled with fragments of Roman remains, of which the most interesting is a milestone or *milliare*—the Roman measure, consisting of a thousand paces; whence the name.

The vestibule, leading to the offices of the Opera del Duomo, has a bas-relief profile portrait of Baccio Bandinelli, and around the hall are several bas-reliefs by him and his scholars, which belong to the series still on the parapet surrounding the choir of the Cathedral. These were removed in the course of some repairs. Two small doors have the lintels and cornice above in pietra-serena, which are the work of Brunelleschi, whose bust faces that of Bandinelli. The lunettes above contain some good Luca della Robbia work; one is in extremely flat relief, a rare and beautiful example of Robbia's treatment, and represents two angels adoring the Eternal. A beautiful candelabra, composed of a twisted column in Byzantine mosaic, faces the entrance, above which is a Madonna and Child by Michelozzo Michelozzi. Two statuettes, representing the Saviour and Sta. Reparata, are of the school of Nicolò Pisano, and are supposed to have belonged to the altar of the old church of Sta. Reparata. Over the windows are heads of saints in fresco by Bicci di Lorenzo, who painted in the transepts of the Cathedral.

The private room of the Director of the Opera del Duomo

contains a most interesting mask in terra-cotta of Brunelleschi, taken from the cast after death.

A narrow flight of steps leads to the magazine of the Opera del Duomo. Here are architectural plans and models for the Cathedral by various artists. That most worthy of notice is Brunelleschi's model in wood for the cupola, standing on the drum. There are likewise the models for the instruments invented by Brunelleschi to raise the larger stones to their present elevation, and a small but well preserved model of the lantern.

The Board of Works for the Baptistery had their original residence in the Piazza del Battisterio, but have been removed here to a room adjoining the offices for the Cathedral Board. In the *guardaroba*, so called because lined with wardrobes for the priest's vestments, is the splendid silver Dossale, or reredos to the high altar of the Baptistery, which is exhibited to the public once a year on St. John's day, the 24th of Juné, when it is placed in the centre of San Giovanni. The Dossale is the work of some of the most eminent artists of the fourteenth and fifteenth centuries, and more than a hundred years elapsed between its commencement and completion: 1366—1480. Among the artists who assisted in the work were Maso Finiguerra, the inventor of niello, which led the way to steel engraving, Antonio Pollaioli, Maestro Cioni, Michelozzo di Bartolommeo, and, as is supposed, Andrea Verrocchio.

The statuette of St. John the Baptist in the centre, with his right hand raised to bless, his left holding his staff surmounted with the cross, is full of dignity and grace. The small compartments, divided by silver pilasters inlaid with lapis lazuli, contain reliefs with scenes from the life of

the Saint; among these Herodias dancing, with Herod seated at supper, is especially worthy of attention. The whole Dossale is in solid silver, except the beautiful enamelled cornice above; there are forty-three statuettes in the niches within the pilasters. On the base is inscribed—*Anno Domini* 1366 *inceptum finit hoc opus dossalis, tempore Benedicti Peruzzi de Alberto—Pauli Michœlis de Rondinelli—Paulo Dom. Cheroni de Cheronicus officialium deputatorum.* The silver crucifix in front is worthy of the Dossale; it was executed by order of the Consuls of the Guild of Wool in 1456. The statue of St. John the Baptist is dignified, and the Virgin and angels very lovely. The artists employed for this work were Betti di Françesco, Milano di Domenico Dei, and Antonio di Pollaiolo. The upper half, with the lily and angels in flat relief, resting against a walled city with towers, is by Betti, a Florentine goldsmith; the lower and finer half is the work of the two other artists. The figure of St. John is mentioned by Vasari as one of the most esteemed works of Pollaiolo; the smaller statuettes of the Virgin and St. John are later additions, and in bad taste.

Among the treasures preserved in this room are also two pyxes, the work of Antonio Pollaiolo, the pupil of Maso Finiguerra, who made a pyx for San Giovanni, which was afterwards removed to the Gallery of the Uffizi.

These pyxes are only used on solemn festivals for the elevation of the host, and during the recitation of the Agnus Dei, when they are handed to the officiating priest to kiss. The mysteries of the lives of our Lord and of the Virgin are represented upon them in niello work; there are besides several minute figures, which are supposed to represent the principal feasts throughout the year.

Two Venetian mosaic pictures form a diptych, and are framed in silver enamel. They were presented by a Venetian lady to the Florentines, and are Greek calendars apparently in wonderfully minute mosaic, but on a close examination they will be found to be ancient imitations and not real mosaic. A coarse mosaic picture, hanging on the wall, represents St. Zanobius, and is by the hand of Giovanni da Monte, one of the artists who has painted such delicate miniatures on the margins of the choral books of the Cathedral. There is likewise a picture of Sta. Reparata by a pupil of Giotto, and a Madonna between St. Zanobius and Sta. Caterina, which is attributed to Giotto himself.

Leaving the Opera del Duomo and del Battisterio, and turning towards the Via de' Servi, there are several tall old houses on the northern side of the Piazza, bearing the lily, the emblem of the Commonwealth; the lamb, carrying a banner, the badge of the Guild of Wool; and an eagle grasping a bale of wool, that of the *Mercatanti* or *Calimala di Panni Françeschi*, the Guild of Foreign Cloth Merchants.

Farther west in the Piazza is the Via Ricasoli, formerly Via Cocomero, where Cimabue and Giotto had their workshops when in the zenith of their reputation. The corner of the Piazza opposite this street is the scene of a legend which has inspired the Venetian poet, Françesco dall' Ongaro, with one of his most lively poems. The devil is said to have visited Florence mounted on the back of the wind; on reaching the Piazza he alighted, and, desiring his escort to wait for his return, he entered the Cathedral to speak a word to the dean and chapter. Some declare that the pious canons converted the devil; others that the con-

ference is still going on; but, whatever the cause, the devil has never quitted the Cathedral, and the wind, obedient to his commands, still waits outside, and is never absent from his post.*

In the year 1701 a large slab was removed from the pavement in front of the Cathedral, between the gates and the baptistery, which marked the spot where, in 1376, a certain papal legate—Certosino—was hung and buried. He had been sent by Pope Gregory XI. to excommunicate the Florentine citizens, who were already smarting from the cruel depredations of Sir John Hawkwood, then in the Pope's service. But the Florentines were more enraged by this act of papal vengeance than by the sack of cities and the wholesale massacre of men, women, and children; for excommunication was a blow fatal to their commerce, since all Florentine citizens—whether residing abroad or at home—fell under its ban, and no one in those days would venture to deal with an excommunicated person. A severe example was, therefore, necessary to deter the Pope from such measures in future, and Certosino was the victim.†

The marble pillar, on the northern side of the Piazza del Battisterio, records one of the most celebrated miracles of St. Zanobius. When his remains were borne from San Lorenzo to the old church of San Salvador, on the site of the present Cathedral, a withered tree on the spot was touched by the sacred relic, and immediately sent forth buds. A metal branch is attached to this pillar every 26th January,

---

* "Il Diavolo e il Vento," Ballata di F. dall' Ongaro.

† See Napier's "Florentine History," vol. ii. pp. 385, 386.

the anniversary of the translation of St. Zanobius's body to its last resting-place.

The terra-cotta figure of San Giovannino, or the little St. John, above the door of the former Opera del Battisterio, is supposed to have been executed by Michelozzo Michelozzi; it replaced a beautiful little marble relief acknowledged to be by Michelozzi, which is now in the gallery of the Uffizi.

The Archbishop's Palace, behind the Baptistery, was one of the most ancient buildings in Florence, but it has been altered, repaired, destroyed and repaired again, until its first inhabitants would hardly recognise anything except the site. When St. Ambrose of Milan visited Florence in the year 400, to consecrate St. Zanobius bishop, there was no episcopal palace, and he lodged in a peasant's cottage. The palace was, however, in existence A.D. 724. The Countess Matilda, daughter of Duke Boniface of Tuscany, in the eleventh century, and the friend of Pope Gregory I., made it her residence; and one of the windows of that period, before the use of glass, and therefore only fitted for blinds, was left in its original form until 1866, when it was destroyed during the tasteless restorations of the northern side of the building. In the archives of the Archiepiscopal Palace, or the Capitolo Fiorentino, is preserved one of the last acts of Matilda: an investiture of the lands of Campiano, belonging to the Counts Guidi, which she had insisted on their resigning to the canons of Sta. Reparata in the year 1100.

Besides Matilda's rich legacies to the Roman Church, she bequeathed a portion of her vast wealth to the Guild of Wool, for the benefit of the Florentine Cathedral.

The first Podesta, or foreign governor of the city, inhabited this palace in 1207, and the Greek Emperor Baldwin II.

was received here in 1273, when he came to Florence with Pope Gregory X. and Charles of Anjou, intent on raising a new crusade for the recovery of the Holy Land. This palace was nearly destroyed by fire in 1503, when Alexander de' Medici, who afterwards became Pope Leo XI., was archbishop of Florence. He ordered it to be rebuilt, after a design by Giovanni Antonio Doscio. The rooms on the ground-floor of the cortile, as well as the handsome staircase within, were constructed by Bernardino Ciceroni, and are of the seventeenth century.

The bishopric of Florence was converted into an archbishopric in 1400, when Pope Martin V. visited the city. On the deposition of John XXIII., whose monument is in the Baptistery, Pope Martin was received by the Florentines with extraordinary honours, and in return for their civility he raised their see equal to that of Pisa.

Behind the Archbishop's Palace, in the Piazza dell' Olio, is a door enriched with marbles, which was once the entrance to the suppressed church of San Salvador, built by Bishop Reparato to supply the place of the older San Salvador, which he demolished to make room for Sta. Reparata on the site of the present Cathedral.

A palace on the opposite side, in the street at the back of the Archbishop's Palace, belonged to the extinct family of Bezzoli, and was built by Arnolfo di Lapo, who, according to Vasari, first attempted here raising vault upon vault. The corner of the street beyond is known as the Canto alla Paglia, because hay and straw were sold there.

CHRONOLOGY.

	A.D.
Albert Arnoldi	1359—1364
Archbishop's Palace inhabited by the first Podesta	1207
„ „ destroyed by fire	1583
Archbishopric	1420
Baldwin, Emperor, visited Florence	1273
Certosino, the Pope's Legate, hung	1376
Gregory X., Pope	1271—1276
Gregory XI., Pope	1370—1378
Guardo-Morto Tower destroyed	1298
Matilda, Countess, in Tuscany	1076
Martin V., Pope	1417—1431

CHAPTER VII.

THE PIAZZA AND CHURCH OF SAN LORENZO.

NORTH of the Baptistery and the Cathedral is the Via Borgo San Lorenzo, so called because when the city wall skirted the piazza of the Baptistery, this street was included in the borough or suburbs of Florence.

An inscription over a shop to the right commemorates the residence of the baker Giuseppe Dolfi, a remarkable man, who only died a year ago. Dolfi was an ardent politician of the liberal school; his education was superior to that ordinarily found in men of his class, and he was respected and beloved as a just, able, and good man, a philanthropist, and patriot. His sense and courage obtained for him immense influence with his fellow-citizens, who chose him "Capo del Popolo"—Tribune of the People. Though simple and unpretending, he was sent for by the government, on more than one occasion, when a disturbance was expected, and requested to use his power to restrain any attempts at violence; and he always directed his efforts to prevent bloodshed and maintain order, whilst trusted by his fellow-citizens as the honest champion of their just rights and liberty.

The Borgo San Lorenzo leads directly to the Piazza of

the same name, the eastern side of which is lined with small shops or cellars, chiefly occupied by dealers in hempen and linen cloths. The most conspicuous goods are yards of narrow linen bandages for swaddling infants, hung in festoons before the entrances to many of these shops.

The upper parts of the houses facing the Church are irregular and picturesque, and present a confused assemblage of windows, loggias, terraces, and gardens.

The northern and southern sides consist of private dwelling houses, which once belonged to wealthy merchants; but the Stufa Palace alone continues to bear the name of its owner.* In the corner of the piazza is a marble statue of Giovanni delle Bande Nere, by Baccio Bandinelli. Giovanni de' Medici, lineally descended from Lorenzo, the younger brother of Cosimo, the father of his country, was a captain of free companies, celebrated for his daring feats in arms: the black armour worn by his troops obtained for them the cognomen of "Le Bande Nere." Giovanni died at the early age of twenty-eight from the effects of amputation, after he had been severely wounded in the leg at the battle of Mantua, in 1526. He left an infant son, who afterwards became the Grand-Duke Cosimo I. This statue was originally in the great saloon of the Palazzo Vecchio, but in 1850 it was removed to its present position. Bandinelli, the unworthy rival of Michael Angelo, was engaged upon the tombs of Leo X. and Clement VII. at Rome when, in 1541, Duke Cosimo summoned him to

* Ugo della Stufa was Gonfalonier of Florence during the plague, 1417—1420. The name appears to have been derived from the stoves for heating the Baths, which in Roman times were supplied with water from the Mugnone, when its course lay in this direction.

Florence to execute this monument to his father. It is not even a favourable specimen of the master, and is justly designated by Perkins, "a half-finished, heavy, unmeaning, ill-proportioned figure." * The pedestal is adorned with fluted columns, and with a frieze forming the frame to a pretentious relief, where the hero is represented pronouncing sentence upon a group of prisoners.

The Church of San Lorenzo stands on the site of an ancient basilica, the history of whose foundation is related in a well-known work of the fourth century, written by St. Ambrose and his Deacon Paulinus,† as follows :—"There once lived in Florence a pious matron named Giuliana, who had three daughters, but no son. Desirous of obtaining male offspring, she made a solemn vow that if her prayers for this blessing were granted, she would build a church, and dedicate it to St. Lawrence, the favourite saint of those days, who had suffered martyrdom in the preceding century.‡ When at length her son was born, she called him Lorenzo, and prepared to fulfil her vow. The foundations of the basilica were laid, and in A.D. 393 St. Ambrose, archbishop of Milan, was requested to consecrate the new church. He arrived in Florence during Lent to perform the ceremony; and Lorenzo, the son of Giuliana, then twelve years of age, was allowed to read the lessons of the day, whilst the relics of Saints Agricola and Vitale, recently discovered in Bologna, were deposited by St. Ambrose beneath the high altar. The sacred edifice was thenceforward called the

* See "Tuscan Sculptors," by Charles Perkins, vol. iii. p. 154.

† "Esortazione alla Virginità."

‡ His history is beautifully related by Mrs. Jameson in her "Legendary Art," p. 320.

Basilica Ambrosiana, and the first event recorded in its history is, that Bishop Zanobius was buried there between A.D. 429 and A.D. 440; his remains were transferred to the church of San Salvador A.D. 490.*

Early in the eleventh century, Gherardo, Bishop of Florence, suggested various improvements on the exterior and interior of the Basilica of San Lorenzo. In 1058, the German Hildebrand, afterwards Pope Gregory VII., came to Florence in the hope of persuading Godfrey of Lorraine, Marquis of Tuscany, to resist the election of any pope without the imperial sanction; and Gherardo, who was a Burgundian and countryman of Godfrey, was chosen by Hildebrand and the marquis to fill the pontifical chair. After his rival Benedict had been forced to resign, Gherardo was conducted to Rome, and assumed the name of Nicholas II. The following year he visited Florence and re-consecrated San Lorenzo, promising plenary indulgence to all who should attend the services of this church on the anniversary of the ceremony. He likewise bestowed estates on the foundation, and endowed an ecclesiastical college, with a prior at the head, who was enjoined to eat at a common table with the collegiates, and within the precincts of the canon's residence. In 1060, an appeal was made to Nicholas by the canons of San Lorenzo, that he might sanction their right to a tract of land called Il Campo del Re, or Campo Regio, probably the site of the Villa Careggi, which afterwards became the residence of Cosimo de' Medici and Lorenzo the

* Not the church attached to the Archbishop's Palace in the Piazza dell' Olio, but that which formerly existed on the site of the present Cathedral, as mentioned in a preceding chapter.

Magnificent.* This estate was disputed by the canons of the Cathedral, in whose favour Nicholas pronounced judgment. But the canons of San Lorenzo did not submit quietly to their defeat, and in the year 1061, on the death of this pope, they laid their claim before Beatrice, the widow of Boniface Marquis of Tuscany, and the mother of the celebrated Countess Matilda, for whom she then governed as regent. Beatrice had been the friend and staunch supporter of Nicholas, and, to the disappointment of the canons, she refused to reverse his decree.

In 1078 San Lorenzo was included within the gates of Florence. Pope Paschal II. issued a bull in 1115, by which he took this Basilica under the special protection of the Holy See, and confirmed the canons in all their rights, while prohibiting the bishops of Florence from levying rates upon them, or molesting them in any other way.

Towards the commencement of the fifteenth century, the building required repair to prevent its falling into ruins,† and the canons of San Lorenzo requested permission of the Signory to demolish some adjacent houses, that they might "increase the length and width of their church, and add chapels and a sacristy." The prior was reputed skilful in architecture, and he undertook to be Capo Maestro, or president of the Board of Works, whilst Giovanni de' Bicci dei Medici‡ pro-

* Now Villa Sloane, lately the property of the deceased Cavaliere Francis Sloane, whose munificent contributions for the erection of the façade of Sta. Croce have entitled him to the gratitude of Florentine citizens.

† The story of the destruction of San Lorenzo by fire in 1423 is not authentic.

‡ Giovanni de' Bicci, son of Salvestro dei Medici, and descended from Giovanni di Bernardino dei Medici, who managed the purchase of

mised to contribute money for the sacristy and one chapel. The building was already in progress, when it happened that Filippo Brunelleschi, dining with Giovanni de' Medici, was asked his opinion of the new works at San Lorenzo. He replied by pointing out several defects, which he attributed to the architect possessing more theoretical than practical knowledge; and at the same time he expressed his astonishment that Giovanni had not contributed more towards the improvement of the church beyond building a sacristy and a single chapel. This suggestion was taken in good part. The wealthy Medici consented to loosen his purse-strings again, as well as to obtain contributions from others towards the pious work. He could only, however, persuade six of his fellow-citizens to subscribe—Rondinelli, Ginori, Della Stufa, Cini Marignolli,* Martelli, and Marco di Luca, most of whom have descendants still residing in Florence. In 1435, Brunelleschi was appointed chief architect. He lived to see the completion of what is now called the Old Sacristy, *Sagrestia Vecchia;* but his original design for the remainder of the church underwent considerable changes or modifications in the hands of another architect, Antonio Manetti.

The Basilica, as it now stands, with its front of rough masonry, is in the form of a Latin cross. The nave has an aisle on either side, and square chapels the whole length. The principal entrance is at the eastern extremity. The

---

Lucca from Mastino della Scalo. (See chapter on Piazza del Duomo).

* There is a monumental slab to the memory of one of the Marignolli family near the entrance to the cloister from the Piazza, with the date 1259.

grand simplicity of the interior, and the beautiful proportions of the colonnade and arches, have an imposing effect; but again, as in the Cathedral, the pietra-serena stone of which it is built has a cold effect, which is increased by the want of stained glass in the windows or of colour on the walls. This sombre hue is hardly relieved by the gilt *cassetones* and white stucco on the ceiling, which were added by late restorers, and are out of harmony with the rest of the building. The principal decorations of the interior are attributed to Michael Angelo, and, by order of Clement VII., a chapel after his design was constructed, which opens by three small doors into a gallery over the principal entrance, and was destined for the preservation of valuable reliquaries, containing the bones of saints.*

The side aisles are lofty, and divided from the nave by columns with Corinthian capitals. None of the chapels in the aisles have paintings of any importance. Between a side entrance, which opens on a little piazza, and the northern transept, is a monument in white marble by Thorwaldsen, to the memory of the artist Pietro Benvenuti, who painted the cupola of the Mausoleum, or burial-place, of the Medici princes. Benvenuti was the most distinguished Italian painter of the present century, and the monument deserves notice as a work of Thorwaldsen, though not one of his best. A young and graceful female, representing the genius of painting, sinks backward, her pallette and brushes dropping from her hand, whilst her right arm is supported by a youth with a lighted torch. The seated figure of Florence leans on the Marzocco, and, behind her, Fame

* These reliquaries are now in the gem-room of the Uffizi Gallery.

inscribes the artist's name on a scroll. Above is the bust of Benvenuti.

The chapel at the extremity of the northern transept is dedicated to the Holy Sacrament, and contains a finely carved marble altar, remarkable for delicacy of design and finished execution. It is the work of Desiderio di Settignano, a sculptor of the early half of the fifteenth century. Above the altar, two lovely boy-angels bend in adoration on either side of a small marble statue of the infant Christ. Some have ascribed this statue to Donatello, but the manner and treatment leave no doubt that it is by Desiderio di Settignano. It is described by Francesco Bocchi, a friend of Giovanni Bologna and a writer upon art in the sixteenth century, as "peculiarly sweet in expression and action;" but at its present height it is difficult to judge of its merits, and it is therefore best known by casts and copies. The head is slightly bent, as, with a gentle smile and lips apart, the child Christ blesses his worshippers. One hand is raised, the two fingers and thumb are in the act of benediction; the other hand holds a crown of thorns, and grasps the nails, recalling the classical representation of the thunderbolt in the hand of Jove. The feet rest on a cloud which descends on the sacramental cup. Every part of the little statue is wrought with care and exquisite finish, and its merits have attracted the notice of successive writers upon art. Bocchi particularly mentions that this statue was considered by all artists in his day as without its equal in treatment as well as excellence of composition; and he adds, "It is impossible to find a more lovely or graceful head; the life-like tenderness of the flesh (*morbidezza*) is wonderfully produced, and it exhibits a profound knowledge

of art; whether the attention be directed to the hands, the legs, the feet, or any part of this statue, it is pronounced a marvellous production." Desiderio was a pupil of Donatello, and Raffaelle's father, Giovanni Santi of Urbino, called him, "*Il bravo Desider, sì dolce e bello.*" He was born in 1418, and died at the age of thirty-five. His style is delicate and captivating.

"The Gesù Bambino," as this statue is designated, has also an historical interest; for on the 7th of February, 1497, the last day of the carnival, it was borne through the streets of Florence, at the head of a procession of children, who, at the instigation of Savonarola, were seeking for every work of art which had an immoral tendency (the so-called vanities), that they might be burnt in a fire kindled in the midst of the Piazza di San Marco.* The chapel to the right of this altar contains a porphyry monument which is greatly admired—the work of Cavaliere Carlo Siriès, formerly director of the pietra-dura establishment in Florence. It was placed here to the memory of the Grand-Duchess Maria Anna Carolina, a Saxon princess, the first wife of the Grand-Duke Leopold II., who died at Pisa in 1832. The art of cutting and polishing so hard a material as porphyry had been long lost, when, at the end of the sixteenth century, it was revived by one of the Lucci family, Francesco di Giovanni, more usually known as Cecco del Tadda.

The two chapels to the right of the high altar contain nothing of importance, except a tablet in marble, with an

* See "Savonarola and his Times," by Pasquale Villari, translated from the Italian by Leonard Horner, vol. ii. p. 132.

inscription, recording the history of the foundation of the first basilica.

The interior of the cupola is painted by Meucci, a modern artist; and the high altar, inlaid with rich pietra-dura work, has ingenious representations of stories from the Old Testament—the sacrifice of Isaac, &c., &c.; it is surmounted by a crucifix attributed by some to Donatello, but more probably by Baccio da Montelupo.* The proportions are correct, and it is well modelled, but wants character.

The Chapel Corbelli, in the southern transept, contains a monument by the living sculptor Dupré to the memory of a daughter of the Prussian general, Count Moltke. Though rather theatrical, there is merit and beauty in the composition. The boy drinking from a bowl, presented to him by a female at one corner of the monument, recalls part of the statue of charity by Bartolini, in the first room of the Pitti Gallery. The infant genii supporting the curtains above are extremely graceful.

Over the altar of this chapel is a picture on panel, much injured, but evidently by a good master. St. Anthony stands between St. Leonard and St. Julian Hospitator: the predella is in three compartments, and represents scenes from the lives of these saints. In the opposite chapel, *degli Operai*, also called Capella Martelli, is an altar-piece in tempera by Fra Filippo Lippi. The subject is an Annunciation, which Vasari mentions as one of the finest works of the artist. The picture has been entirely repainted, but, in spite of this, enough of the original drawing remains to

* See Cicognàra, "Stor. del Scult.," lib. v. cap. iii.

trace the beauty of the angel.* Lord Lindsay attributes the picture to Lorenzo Monaco, a Camaldolese friar of the Monastery of the Angeli, in Florence, who lived in the beginning of the fifteenth century, and belonged to the contemplative or subjective school of art.† The predella below is extremely beautiful, and gives the legend of St. Nicholas and the merchant's three daughters.‡ Above this painting is suspended a Crucifix in wood by Benvenuto Cellini, of extremely fine workmanship, though painfully realistic; the weight of the body hanging upon the arms causes the muscles to be stretched to their utmost length.

In the southern aisle of the nave there is a large fresco by Angelo Bronzino, representing the martyrdom of St. Laurence. The drawing is skilful, but the composition defective, from the confusion of arms and legs in a variety of forced attitudes. Bronzino delighted in the exhibition of his knowledge and power, and has here placed the human body in every conceivable position; but he does not pay sufficient attention to perspective, and is as faulty in his relief as in colour. Above the door leading to the cloister there is an exquisitely wrought singing gallery, of inlaid white and coloured marbles and rock crystal, the work of Andrea Verocchio.

The two oblong pulpits of bronze, in the nave of the Basilica, are adorned with high reliefs by Donatello and his pupil Bertoldo. They were finished by the latter, as Donatello's eyesight was enfeebled by age, and he was

* See "Crowe and Cavalcaselle," vol. iii. p. 348.

† "Christian Art," Lord Lindsay, vol. ii. p. 302.

‡ See "Legendary Art," Mrs. Jameson. "Legend of St. Nicholas."

obliged to resign the task. These pulpits are placed opposite one another, that they might be used by theological disputants, as well as for reading the epistle and gospel. They at first occupied a different position in this church, but were removed to their present site in 1515, when Leo X. visited Florence. On this occasion the wife of his brother Giuliano de' Medici, Alfonsina de' Orsini, who was likewise sister to the Archbishop of Florence, sent a message to the canons of San Lorenzo, acquainting them that the Pope intended to make use of their church for his chapel, and desiring them accordingly to prepare for his reception. Among other alterations which San Lorenzo underwent, was the removal of the ambones to their present position. The bronze reliefs on each side of these pulpits are very unequal in merit, and most of them apparently the work of Bertoldo; but those on the southern side of the northern ambone are an exception; for these reliefs, as well as the Flagellation and the figure of St. John on the southern extremity, exhibit a character and life Donatello was alone capable of imparting. The last, especially, is wonderfully wrought, and the minute decorative details, and the frieze of children around St. John, are very beautiful. Vasari remarks that these works display originality in the design, and power and invention in the arrangement of the numerous figures and architecture; and Cicognara mentions them with high encomiums.* The

* The subjects on these ambones are as follows, commencing with the ambone on the southern side of the nave, and proceeding from left to right:—Christ before Pilate; Christ before Caiaphas; Crucifixion and Descent from the Cross; the Entombment; the Flagellation—St. John; the Agony in the Garden. Northern ambone:—Descent of the

marble columns which support the ambones, raising them to a considerable height from the ground, are singularly beautiful, and have various capitals. They were added at the obsequies of Michael Angelo in 1558.

On the pavement immediately in front of the high altar, within a circle formed by inlaid marbles, are engraved the following words:—"Cosmus Medices—Hic situs est—Decreto Publico—Pater Patriæ;" and opposite, "Vixit Annos LXXV.—Menses III.—Dies XV." A clumsy tomb of black and white marble in the subterranean church corresponds with this inscription, and contains the earthly remains of the merchant-prince whose ambition, genius, and munificence raised his family to the height of human grandeur. Happily for his reputation, his ambitious views were not opposed to the interests of his native city; and the sagacity which enabled him to make the fortune of his house was equally directed to strengthen the political power and importance of Florence; he thus earned from those among his fellow-citizens, who valued the greatness of their city beyond her freedom, the title of "Father of his country." He died in 1464, at the age of seventy-five. As patron of this church, Cosimo, following the example of his father, Giovanni, contributed largely to its magnificence, and a festival in honour of the Pater Patriæ was annually celebrated for many generations in San Lorenzo, on the 27th of February, the day of San Cosimo and San Damiano, the saints of physicians, and accordingly of the Medici family.

Holy Spirit; A Combat; St. Luke—Christ mocked; the Marys at the Door of the Sepulchre; the Descent into Limbo; the Resurrection; the Appearance to Mary and the Apostles.

CHRONOLOGY.

	A.D.
Ambones raised to their present height	1558
Ambrose, St.	340—397
Baccio Bandinelli	1493—1559
Boniface, Marquis of Tuscany, died	1052
Bronzino, Angelo	1502—1572
Brunelleschi, Filippo	1379—1446
Cellini, Benvenuto	1500—1571
Cosimo Pater Patriæ died	1464
Cosimo I., Grand-Duke, died	1575
Desiderio da Settignano, Altar in San Lorenzo	1463
Donatello	1386—1466
Giovanni di Bicci de' Medici died	1428
Giovanni de' Medici, delle Bande Nere, died	1526
Gregory VII., Pope, died	1085
Michael Angelo died	1564
Nicholas II., Pope	1059—1061
Paschal II., Pope, took San Lorenzo under his protection	1115
San Lorenzo founded	393
Zanobius, St., buried in San Lorenzo between	429—440

CHAPTER VIII.

SAN LORENZO (*Continuation*).

Sagrestia Vecchia.—Sagrestia Nuova.—Mausoleum.

IN the southern transept of San Lorenzo, to the left of the high altar, is the Old Sacristy—*Sagrestia Vecchia*—which was commenced after a design by Brunelleschi, by order of Giovanni di Bicci de' Medici, but only finished after his death. The chamber is twenty braccia square, and is adorned by fluted pilasters of the Corinthian order at each corner; above, there is a beautiful architrave and frieze; the cornice, with winged heads of cherubim in medallions, is copied from the mosaic in the Baptistery. On the vaulted ceiling are reliefs in stucco of the Evangelists by Donatello, who likewise executed the four statuettes in terra cotta, which stand in shallow niches above two small doors leading to the lavatories. These statuettes represent St. Stephen and St. Laurence, St. Cosimo and St. Damian. Over the entrance to the Church is a terra cotta bust by Donatello, called St. Laurence, but which has much more the appearance of a portrait, and is admirable for expression. A very characteristic profile of Cosimo Vecchio Pater Patriæ is suspended against the eastern wall, of which there is a very faithful copy in one of the MS. of the Laurentian library.

Several pictures are hung around. St. Laurence, seated with St. Stephen and St. Leonard, bears the date MDXI. This picture has been attributed to Perugino, the master of Raffaelle, but Cavalcaselle supposes it to be by Raffaellino del Garbo; others again give it to Mariotto Albertinelli—an opinion which receives some confirmation by the original design for the figure of St. Laurence having been found among the drawings of Albertinelli in the Gallery of the Uffizi. Another picture is with more certainty attributed to Raffaellino del Garbo, and represents the Virgin adoring the Child; it is very sweet and expressive.

In the centre of this sacristy is a monument by Donatello, raised by Cosimo Vecchio to his parents, Giovanni and Piccarda. It is, however, disfigured and concealed by a large unsightly marble table. The sides of the monument are decorated with *putti*, or boy-genii, bearing garlands, which are finely executed. On the death of Giovanni, in 1428, his body, borne to the grave on an uncovered bier, was followed by his sons, Cosimo and Lorenzo. They were attended by twenty-eight members of the House of Medici, attired in mourning, and by all the foreign ambassadors and distinguished persons in Florence. Pope Eugenius IV., who was much attached to Giovanni, assisted at the mass for his soul, which was performed by the Bishop of Valois, whilst Poggio Bracciolini delivered a public oration in his honour.

On the side of the sacristy nearest the transept is a monument to Giovanni's grandson, Piero, il Gottoso—the Gouty—the son of Cosimo. Piero was a man of feeble character, and only illustrious through his father, and his sons Lorenzo the Magnificent, and Giuliano, who fell in the Pazzi conspiracy. Piero's younger brother Giovanni, Cosimo's favourite child,

died prematurely, without children. Andrea Verocchio executed this monument by order of Lorenzo and Giuliano, whose remains, as well as those of their father, Piero, repose here. Singularly enough, there was at one time an uncertainty where Lorenzo's body had been laid, until the Abate Moreni, a canon of San Lorenzo, satisfied public curiosity by inserting an inscription in marble on the walls of the sacristy. The porphyry sarcophagus, which contains the earthly remains of the three Medici, rests on four bronze pedestals supported by tortoises; it is decorated with foliage of the most elegant and rich design, enclosed by a grating in the form of a cordage, with festoons of exquisite workmanship.

The altar of the Sagrestia Vecchia stands within a handsome marble screen. The cupola is decorated with grotesque representations of the constellations. The bronze doors leading to the lavatory on the left are by Donatello; they are divided into compartments, with figures of the apostles and martyrs in very high relief, executed with much spirit. Above the lavatory until recently was an eagle grasping a ring and scroll, boldly sculptured, but this with other works of art has been removed.

The *Sagrestia Nuova*—New Sacristy—of San Lorenzo, built after a design by Michael Angelo, and containing some of his noblest works, is of much later date than the Sagrestia Vecchia. The history of its erection was as follows:—Giovanni de' Medici, the son of Lorenzo, was created a canon of San Lorenzo and a cardinal at thirteen years of age—1490. In 1512 he assisted in this church at the feast of St. Cosimo and St. Damian, which was celebrated with extraordinary magnificence; the following year he was chosen pope, under the name of Leo X., and the prior

of San Lorenzo hastened to Rome to offer his own congratulations and those of his canons on the auspicious event. Two years later Leo returned to Florence, and resolved to place a façade on the Church of San Lorenzo. He accordingly sent for Michael Angelo, who was then engaged on the monument of Pope Julius II. at Rome, and who obeyed the more unwillingly, as he was expected to compete with other artists for the design of the façade; though among these artists was Raffaelle da Urbino, the others were men of inferior note, such as Baccio d' Agnolo, Giuliano di San Gallo, and the brothers Andrea and Jacopo Sansovino. Leo, however, insisted on giving Michael Angelo the commission, and sent him to Carrara to select his marbles. Six years of discussion and delays followed, 1516—1521, during which time all Michael Angelo's works were suspended, as the Pope obliged him to dissolve a contract he had nearly made for the purchase of marbles for statues to be placed on the monument of Julius II., and ordered him to direct his exclusive attention to the façade of San Lorenzo. It happened that certain quarries of fine marble were just then discovered at Monte Altissimo, above Serravezza, and Leo sent Michael Angelo thither; but many months were consumed in the mere construction of the road, as the spot amidst those wild mountains was nearly inaccessible. Michael Angelo blocked out six columns, one of which reached Florence, but two were left by the sea-shore, and three on the mountain side. Meantime, the funds intended for the façade had been used to defray the expenses of a war with Lombardy; after the death of Leo X. the project was abandoned, and the new pope, Clement VII.—Giuliano de' Medici, and cousin of Pope Leo—desired Michael

Angelo to construct instead the Sagrestia Nuova to contain the tombs of the Medici family. He accordingly commenced this great work in 1523, which occupied him twelve years, during which period Florence sustained the memorable siege by the Imperialists, and fell a sacrifice to the ambition of Pope Clement, and the treachery of Malatesta Baglioni of Perugia, who had undertaken the defence of the city. Although the talents and scientific knowledge of Michael Angelo were required to strengthen the fortifications of the city against the invaders, he continued to work secretly for San Lorenzo; but after the city had been betrayed to the enemy, he lay concealed in the Bell Tower of San Nicolò until Clement VII., eager for the completion of the monuments to his family, issued a proclamation of pardon, with the promise that the great sculptor should receive his usual salary, provided he would resume his work without further delay.

The plan of the Sagrestia Nuova does not essentially differ from that of the Sagrestia Vecchia of Brunelleschi, though the proportions are more perfect. The two marble statues by Michael Angelo to the right and left of the altar were erected to the memory of the Dukes Giuliano and Lorenzo de' Medici. The monuments are celebrated for their singular beauty, rather than as portraits of these two scions of the House of Medici, who, but for Michael Angelo, would hardly have occupied a place in history. The sculptor himself acknowledged that he did not attempt a faithful likeness of either duke, remarking, "Who would appear a thousand years hence to prove that they looked otherwise?" The character of these individuals is, however, so well expressed, that it is surprising any doubt should continue for

whom they are intended, although the public was at one time misled by an error in Vasari.

Giuliano, the youngest son of Lorenzo the Magnificent, the brother of Piero and of Cardinal Giovanni—Pope Leo X. —is represented to the left of the altar; he is seated in a contemplative attitude, apparently lost in sad reflections, and unconscious of all passing around him. Giuliano was born in 1478, and was only fourteen when his father died, and two years afterwards, when his brother Piero was banished from Florence, he accompanied him into exile. Piero, assisted by the infamous Cesare Borgia, made three attempts to return to Florence, but perished by shipwreck off Gaeta in 1503. Giuliano was elected chief of the Florentine Republic in 1512, and in 1513 was created Duke of Nemours by Francis I. of France. He died at the age of thirty-eight in 1516. He was a man of thoughtful character, averse to the crimes perpetrated by both his brothers in the prosecution of their ambitious schemes. He married Philiberta, a sister of the Duke of Savoy. The night of his death his body was carried from Fiesole, where he died, to the monastery of San Marco, where it lay in state, and was afterwards conveyed to San Giovannino, near the Medici Palace in the Via Larga, whence it was borne with great pomp to San Lorenzo. Giuliano seemed to have been early weary of life, and longing for repose: in the first lines of a sonnet he composed in defence of suicide, he expresses his sense of the hopeless shame and sorrow which had clouded his youth:—"It is not cowardice, nor does it spring from cowardice, if to escape the terrible things which are in store for me I hated my life, and longed for its end." The pensive attitude of this statue, in which his brow is cast into

deep shadow by the helmet he wears on his head, his cheek resting on his left hand, while his elbow is on a casket placed on his knee, has given it the name of "Il Pensiero."

To the right of the altar is the statue of Giuliano's nephew, Lorenzo, Duke of Urbino, the son of Piero de' Medici, and Alfonsina Orsini. This young man inherited the vices without the genius of his family, and was ambitious, unscrupulous, and dissipated. His uncle, Pope Leo, after depriving the De la Rovere, Duke of Urbino, of his hereditary domains, bestowed them with the title of duke on Lorenzo, whom he also made general of the pontifical forces; and to crown his honours, in 1518 Leo united him in marriage with Maddalena de la Tour d'Auvergne, of the royal family of France, by whom he left an infant daughter, afterwards the celebrated Catharine de' Medici, queen of the French king Henry II. Lorenzo died the year of his marriage, seven days after the death of his young wife, Maddalena. He was not devoid of personal courage, and led the attack in person in the assault of Monteleone, during the invasion of the duchy of Urbino. Michael Angelo has represented Lorenzo in the costume of a Roman general seated on a height, and looking down on his fighting soldiers; he has the baton of command across his knees. The statue is seen to most advantage in profile, from the side next the altar. Perfect repose is expressed in the easy relaxation of the limbs and entire figure. The face is youthful, the head small, and the throat long and slender.

The colossal recumbent figures beneath both these celebrated statues deserve equal notice and admiration. Those beneath Lorenzo are supposed to represent Night and Day, typical probably of Death and Resurrection; the figures

beneath Giuliano are Dawn and Twilight. The majestic female figure of Night, or Death, is wonderfully real. She is crowned with poppies; an owl is at her feet, and beneath her pillow is a mask, symbolical of the body, from whence the spirit has departed. Though not beautiful, there is such an awful grandeur as well as repose in that queenly woman, that we can well comprehend how in a period of war and cruelty, treachery and injustice, when good men were harassed by doubt, and truth was shrouded in darkness, Michael Angelo must have found peace for a few hours whilst embodying the image of deep, if not dreamless sleep. In contrast to Night, or Death, is the huge figure of Day, or Resurrection, rising from his rocky bed. The muscles of the back, arms, and legs are strongly defined, and, with the action of the head and feet, denote the heavy movement of one wakening slowly to life. This statue is only blocked out, and incomplete, as the artist has left it; there is a living power in the stone rarely to be seen in the more finished works of other masters. Dawn, which is opposite the figure of Night, has suffering expressed in the contracted brow; Twilight, the male figure, sinks gently on his bed of repose. Michael Angelo might have intended to represent in these four allegorical statues the times in which he lived, when those very Medici had brought shame, grief, and ruin on their country. Dawn awakens to sorrow, Day rises wearily, Twilight brings repose, but Night alone is to be envied the calm of sleep; but she too must wake. When Giovan Battista Strozzi wrote—

> "La notte che tu vedi in sì dolci atti
> Dormire, fu da un Angelo scolpita

In questo sasso; e perchè dorma, ha vita;
Destala, se nol credi; e parleratti." *

Michael Angelo replied—

"Grato m' è l' sonno, e più l' esser di sasso,
Mentre che il danno e la vergogna dura;
Non veder, non sentir, m' è gran ventura
Però non mi destar; deh! parla basso." †

Mr. John Bell, in his Notes, thus describes these marvellous statues: "Twilight, a superb manly figure, reclining, and looking down—wonderful breadth of chest, fine balance of the neck and shoulder, and the right limb, which is unfinished, is incomparable. Aurora (Dawn), a female form of the most exquisite proportions; the head, a grand and heroic cast, and the drapery, which falls in thin transparent folds from the turban, is full of grace, while in her noble countenance a spring of thought, an awakening principle seems to breathe, as if the rising day awaited the opening of her eyes. Day is much unfinished, little more than blocked out, most magnificent. Night, in sleep and silence, is finely imagined, the attitude beautiful, mournful, and full of the most tender expression, the drooping head, the supporting hand, and the rich head-dress unrivalled in the arts."

Opposite the altar is a statue of the Madonna and Child,

---

* "Night in so sweet an attitude beheld
Asleep, was by an angel sculptured
In this stone; and sleeping, is alive;
Waken her, doubter; she will speak to thee."

† "Welcome is sleep, more welcome sleep of stone
Whilst crime and shame continue in the land;
My happy fortune, not to see or hear;
Waken me not—in mercy, whisper low."

likewise by Michael Angelo—a rare combination of strength, tenderness, power, and grace. The child sits astride on his mother's knee opposite the spectator, and turns to look at her—a constrained attitude, which required all the skill of the great sculptor to avoid unpleasant angles or exaggeration of form. The head of the Virgin is gracefully bent, and her hands are extremely beautiful; the Christ, muscular and robust as an infant Hercules, yet retains roundness of form. The folds of the drapery, which follow the inclination of the body and limbs, is worthy of the best Greek period, whilst the contour of the group is equally agreeable to the eye, viewed in every direction.

On either side of the Virgin and Child are statues of St. Cosimo and St. Damian, executed by two of Michael Angelo's best scholars—Fra Giovan Angelo Montorsoli and Raffaelle Sinibaldo da Montelupo. That nearest the entrance of the sacristy is St. Cosimo by Montorsoli. Perkins considers this the best work produced by any of Michael Angelo's scholars or imitators, and far superior to that of St. Damian, by Montelupo.* The head is full of expression, and the whole work is sufficiently characteristic to indicate that Montorsoli executed the greater part himself. He was a native of Poggibonsi, a small town not far from Sienna, and early showed talent for drawing. When apprenticed to a stonemason near Fiesole, he attracted the notice of Andrea Ferucci the sculptor, and afterwards visited Rome, Perugia, and other parts of Italy; but he ended his days as a Camaldolese monk. Montelupo was the son of a sculptor in the village of that name near Empoli, and he

* See "Tuscan Sculptors," vol. ii. p. 98.

was apprenticed to a goldsmith in Florence. He passed a varied life during a troubled period of history, and has left in his autobiography a curious account of the siege of Rome by the imperial army.

The Medici chapel, or Mausoleum of this family, is an octagonal building of great size surmounted by a cupola, and decorated with marbles and rich pietra-dura work. An absurd story was currently believed at the time of its erection that it was intended to receive the sepulchre of our Lord, which had been promised by the Emir of the Druses to the Grand-Duke Ferdinand I. The report was, however, encouraged by the court party, in order to reconcile the people to the lavish sums of money which Ferdinand sent to the Emir, with whom he concluded a treaty in 1608. Ferdinand, who built the Mausoleum as a sepulchre for himself and his successors, was the second son of the Grand-Duke Cosimo I. His elder brother, Francis I., died without children, and Ferdinand, who was a cardinal released from his priestly vows, ascended the throne of Tuscany. The chapel was commenced in 1604, when Nigretti, a client of Giovanni de' Medici, the natural brother of the grand-duke, was appointed architect. The whole interior was lined with a new kind of mosaic of inlaid marbles and precious stones, for which a manufactory was founded in Florence, under royal patronage. The grand-duke himself made the general design for the edifice, and Nigretti worked out the details. He was a man of mediocre capacity, and only imperfectly acquainted with his art; but he had ingratiated himself with the court by flattery and servility. Vasari had already made a design, following the same plan as that of Michael Angelo for the

Sagrestia Nuova; but this was rejected, and the result of this royal architect and royal patronage is a building which, though grand in proportions, and remarkable for the display of gorgeous magnificence, is only imposing from its size, and is deficient in artistic merit and taste.

The Abate Domenico Moreni has given a detailed description of the construction of this chapel, in which he enumerates the marbles and precious stones imported from all parts of Europe, and gives a list of the monuments. The arms of all the towns of Tuscany, in pietra-dura mosaic, decorate the lower part of the building. Many interruptions occurred in the course of the work, and the cupola was only finished after Gian Gastone, the last of the Medicean grand-dukes, was laid in his grave. The Electress Palatine, his sister, continued the work at her own expense, and left provisions by her will to carry on the Mausoleum; but after the accession of the Austrian grand-dukes the work was several times suspended. During the reign of Ferdinand III., however, the marbles below the cupola were continued, and a new altar was erected after a design of the architect Caccielli. In 1827, Leopold II. engaged the Cavaliere Pietro Benvenuti (whose monument by Thorwaldsen is in the nave of the Basilica) to paint the cupola, at an expense of 36,000 crowns. Nigretti and Don Giovanni de' Medici had intended that the cupola should be lined with lapis lazuli, and divided into *cassetones* with gilt roses, which would have been in unison with the rich variety of highly polished marbles on the walls; but the idea was rejected on account of the enormous cost and amount of labour which it involved. Benvenuti took eight years to paint the cupola, which he divided into sixteen

separate compartments, large and small. The subjects he selected were taken from the Old and New Testaments.*

Around the chapel are ranged the Medicean cenotaphs, composed of granite, of the same fine workmanship with the rest of the building. The first Ferdinand is represented by a gilt bronze statue of colossal size, by Pietro Tacca, the most famous caster in metal of that time. Another colossal bronze statue of Cosimo II. is by Giovan Bologna. Cosimo was the patron of Galileo, and persuaded the philosopher to leave Padua for Florence. Both statues are works of merit.

In 1791 Ferdinand III. ordered the coffins containing the remains of the Medici family in the crypt beneath to be piled one above the other. Some years later (1818) a rumour arose that these coffins had been rifled, and all the valuable articles they contained removed. No examination, however, took place until 1857, when it was thought advisable to have the coffins arranged in some order. Forty-nine of the pile were lifted down, and it was then discovered that most of them had been broken open and pilfered. Such was the exhalation, however, which infected the air during the examination, that it caused the death of one of the men employed. The head of Cosimo I. was found entire, with the remains of his red beard sprinkled with grey, below the chin. The skeleton of his unhappy wife, Eleonora of Toledo, had still her yellow tresses fastened by a thick golden cord; but both coffins had been robbed of all the jewels they once contained. The bones

* See "Notizie Storiche dei Lavori in Pietra Dura da Antonio Zobi." Firenze, 1853.

of Giovanni delle Bande Neri, the father of Duke Cosimo, lay in the midst of his armour, with the right leg amputated. Many other remains of the Medici family were still recognisable from being in a marvellous state of preservation.*

The Basilica of San Lorenzo has witnessed many an event of historical interest. From its pulpit Savonarola ventured to preach against the Medici, the patrons of the church; and his eloquence was such, that even some of the canons were persuaded to waver in their allegiance: here also he preached one of his most stirring sermons, in 1498, a few months before his cruel execution. At the altar of San Lorenzo the sacrifice of Florentine liberty was completed by the marriage of Alexander the Moor to Margaret, the natural daughter of the Emperor Charles V., who, left a widow within a few months by the murder of her husband, afterwards became the wife of Ottavio Farnese, Duke of Parma. In the centre of the Basilica were exposed the corpses of various princes and princesses of the house of Medici, many of whom had met with untimely deaths at the hands of their own father, brothers, or husbands; among them was that of the Grand-Duke Francis I., who, with his wife Bianca Capello, died in one day, as is supposed by poison.

On the threshold of the lower church are the remains of Donatello, who was buried here in accordance with his last request, near his friend and patron Cosimo, the father of his country. In San Lorenzo were celebrated magnificent obsequies over the earthly remains of the immortal

* See "Gius Pubblico Popolare dei Toscani," by the Cavaliere Commendatore S. Peruzzi.

Michael Angelo, who died at Rome (1564) at the age of eighty-nine; and a solemn musical mass was performed here before the body was borne to its last resting-place in Sta. Croce.

CHRONOLOGY.

	A.D.
Albertinelli, Mariotto	1474—1515
Bianca Capello died	1587
Mausoleum commenced	1604
Medici, Alexander de, the Moor, murdered	1537
„ Francis I., Grand-Duke, died	1587
„ Giovanni de', Leo X., Pope, died	1523
„ Giuliano de', Duc de Nemours	1478—1516
„ Giuliano de', Pope Clement VII., died	1534
„ Lorenzo de', Duke of Urbino, died	1518
Michael Angelo	1475—1564
Raffaellino del Garbo	1466—1524
Sagrestia Nuova begun	1523
Verocchio, Andrea	1435—1488



Angel of Annunciation, from illuminated Choral Book.

Page 151. I.

CHAPTER IX.

SAN LORENZO (*Continuation*).

Laurentian Library.

IMMEDIATELY beyond the door leading from the church into the cloister is a marble monument to Paolo Giovio, the historian, by Françesco di San Gallo. Paolo Giovio was born at Como in 1483; he spent many years at Rome during the pontificates of Leo X., Adrian VI., and Clement VII., occupied with literary pursuits. Having lost all he possessed in the sack of Rome by the imperialist army in 1527, Paolo Giovio was reduced to destitution; but Clement VII., taking compassion on him, presented him, as an indemnification for his misfortunes, with the bishopric of Nocera; he ultimately recovered his fortune, and became so wealthy that he built himself a villa near the shores of the Lake of Como, on the ruins of that which had belonged to Pliny the Younger. When on a visit to the Grand-Duke Cosimo I., in 1552, he was seized with gout, and died in Florence. Françesco di San Gallo has represented the bishop seated in his episcopal robes; his right hand and foot rest on books. The statue is evidently a portrait, and expresses the gaiety and good-humour for which Giovio was renowned, which made him a favourite

with the popes, as well as a welcome guest at the various courts of Italy.

The Cloister is very beautiful and extremely picturesque. It was built after a design of Brunelleschi, and is enclosed by a double tier of Greek-Ionic marble columns, the lowest of which supports a succession of graceful arches, and the upper, the roof. The windows opening on this cloister are all protected by iron gratings which project in a curve below; a form invented by Michael Angelo, and called in Italian *inginocchiati*, "kneeling." An inner cloister of smaller dimensions appears to be of older date: the columns are octagonal, and have simple capitals. These cloisters afford an asylum for homeless cats, a curious old custom, which likewise prevailed in Egypt in the 13th century. All who cannot support their cats are at liberty to bring them to the cloister of San Lorenzo to be fed and kindly treated, and those in want of such an animal may have a choice in the number infesting these precincts.*

The whole length of the western side of the upper gallery of both cloisters is overlooked by the windows of the Laurentian Library, a magnificent room built by order of Clement VII., after a design by Michael Angelo, for the reception of the Medicean Collection, which the pope presented to the canons of San Lorenzo. This hall is above one hundred and sixty-eight feet long, and high in proportion. The fifteen windows are filled in with coloured glass, executed by Giovanni da Udine, a favourite pupil of Raffaelle. The wooden ceiling and the eighty-eight cabinets containing the

* See Champfleury, "Les Chats, Histoire, Mœurs, Observations," p. 19.

MSS., ranged in desks and benches down the whole length of the room, are beautifully carved by Tassi; they contain the oldest part of the collection, and the MSS. within are still classified as by the first librarians under the Medici—Baccio Valori, and Giovanni Rondinelli. The floor of this room is in terra-cotta designed by Triboli, a pupil of Sansovino, and has lately been admirably restored by the brothers Rustici of Viareggio. An octagon room, recently added on one side of this beautiful hall, contains the library of printed books bequeathed to the state in 1818 by Count Angiolo d' Elci, and chiefly consists of Aldine editions of the classics.

The Laurentian Library owes its origin to Cosimo Vecchio, who had collected a large number of MSS. in his palace in the Via Larga. On the death of one Nicolò Niccoli (1439), a man of great literary attainments, Cosimo purchased his valuable library of six hundred MSS., four hundred and fifty of which he presented to the Convent of St. Mark, where he built a noble room for their reception. Nearly the whole collection, with the additions procured by Cosimo from other convents, became ultimately the property of the Laurenziana, to which were likewise added the MSS. collected by Piero de' Medici and by Lorenzo the Magnificent. The learned Greeks who visited Florence during the council held here by Pope Eugenius IV. for the reconciliation of the Greek and Latin Churches, and again others who fled from Constantinople after the conquest by Mahomet II. in 1454, afforded opportunities to Cosimo for the enrichment of his collection, and Lorenzo sent the accomplished Greek, Lascaris, twice to search for MSS. in his own country. When the family of Medici was exiled from Florence, in 1436, their library was confiscated to the State,

and Philippe de Commines suggested to Charles VIII. of France to demand it as a pledge of good faith from the Florentines; but the friars of St. Marco, instigated by Savonarola, disposed of some of their land, and borrowed 2,000 gold florins to purchase the library and preserve it for their city. In 1498, after the execution of Savonarola, the MSS. were seized by the government; but they were restored in 1500. The debts of the monastery had, however, accumulated, and in 1508 the friars were obliged to sell the whole collection, which was bought by the great-grandson of Cosimo, Cardinal Giovanni de' Medici (Leo X.), for his private palace in Rome. In 1523, Clement VII., whilst still a cardinal, commissioned Michael Angelo to build the Laurentian Library, which was completed in 1527; and in May of that year the pope sent the collection of MSS. from the Medici Palace in Rome to Florence, and bestowed them on the Laurenziana. The Library was thrown open to the public in 1571 by the Grand-Duke Cosimo I., who ordered Giorgio Vasari to construct the staircase at the entrance. The collection was nearly doubled in the latter half of the last century by the addition of MSS. and Mass-books from several churches in Florence which had been suppressed during the French government. The number of MSS. in the Laurenziana amounts now to seven thousand, including many from the Gaddiana, Strozziana, Lothairingian, and Palatine Libraries, besides various Oriental documents. Among the printed books are the first copies thrown off from various works, such as the Bible of the Monastery of Mount Sinai, presented by the Czar Alexander II.

The most valuable MSS. here comprise a Syriac Gospel, A.D. 556, with illuminations representing scenes from the

Old and New Testaments; a copy of the Old Testament of the eleventh century; two copies of Homer, one of Sophocles; and one of Eschylus, likewise of the eleventh century; a fine copy of Virgil, belonging to the fifth century, which is among the most important documents in the collection; a copy on parchment of the first five books of Tacitus, found in Germany, and written in the twelfth century, with the Letters of Cicero to Atticus of the same period, and copies of both transcribed by Petrarch in the fourteenth. There are, besides, original letters of Petrarch, as well as his portrait and that of Laura, painted on vellum, though the authenticity of the likenesses has been disputed. There are about a hundred MSS.—versions of Dante's Divina Commedia, the autobiography of Benvenuto Cellini in his own handwriting; the letters of Vittorio Alfieri; and the works of the modern poet Niccolini, whose brain is preserved here under glass; besides the music of fifteen Florentine composers, with their portraits in miniature, formerly the property of the organist Squarcialupo, whose monument is in the Cathedral, and who presented the MSS. to his friend Lorenzo the Magnificent. The history of the ancient Florentine Dyers in Silk, with numerous coloured illustrations, representing men and women engaged in their trade, and dressed in the costume of the period, is a valuable record of this most important source of the wealth and greatness of the city.

Among the rich collection of illuminated Bibles and Prayer-Books of the Church are—a Gospel, with thirty-seven miniatures by Filippo Torelli, a Florentine of the middle of the fifteenth century; a Lezionario, or Lessons, illustrated by Bartolommeo and Giovanni d' Antonio, Florentines, in

the year 1446;* a Missal on fine parchment, presented by the Guild of Wool to the canons of the Cathedral, with beautiful miniatures by Gherardo da Monte, the most celebrated miniature painter of the fifteenth century, who studied and imitated the manner of the Germans and Flemings, of Albert Dürer, Van Eyck, and Hemmling; two Diurni, or Day Services, which belonged to the suppressed Monastery of the Angeli in Florence, illustrated by Attavante degli Attavanti and by Boccardini, both already mentioned as celebrated artists in miniature; and four magnificent Antiphonies painted by several hands. The Annunciation in one of these is beautiful beyond description in drawing, colour, and expression; perhaps the finest representation of the subject in existence. The Madonna is seated; her book has fallen into her lap; her meek and lovely countenance, with the graceful bend of her figure, are given with the beautiful simplicity of an early period of art united with the correct drawing and grandeur of form belonging to a later age. The kneeling angel is full of majesty, and his parted lips appear to utter the words, "Hail! thou that art highly favoured."† A lovely landscape is seen through an archway; the colouring is pure, bright, and harmonious. This exquisite little picture is the work of Françesco d' Antonio, who not only painted in the Antiphonies of the Cathedral to which this belonged, but who executed most of the miniatures in the choral books of San Lorenzo. He finished this painting on the 20th of June, 1471, as is recorded in the inscription

---

* See Vasari's "Lives of the Painters," vol. vi. pp. 164, 246.

† See illustration to this chapter.

below, with the names of those at whose expense he worked.*

One of the most precious MSS. in this collection is the Pandects of Justinian, a large quarto volume, which was discovered at Amalfi (1137), when the Pisan fleet, auxiliaries of the Emperor Lothaire II. in a war with Roger the Norman, captured the town. This solitary copy had long been supposed lost, and it was therefore counted among the greatest treasures taken by the Florentines from the Pisans in 1406, and was jealously guarded in the Chapel of St. Bernard in the Palazzo Vecchio. Pope Leo X. robbed the Signory of the Pandects to bestow them upon his nephew, Lorenzo, Duke of Urbino. It was only restored to Florence, and consigned to the Laurentian Library, in 1786. For some time this document was supposed to be one of two authentic copies sent to Italy during the lifetime of the Emperor Justinian; but this opinion is now abandoned, and it is considered a copy by Greek scribes, but not later than the sixth or the beginning of the seventh century. It is by no means improbable that it was the sole authentic source whence the text of all other copies existing in MSS., and of all the printed versions, have been taken.

Flavius Aricius Justinianus the Great, Emperor of Constantinople and Rome A.D. 527—565, notwithstanding internal rebellions, and wars with the Vandals and Goths, accomplished his great scheme of compiling a new code of laws

* Vasari's "Lives of the Painters," vol. vi. p. 258. The visitor to the Laurentian Library is advised to take with him the sixth volume of Vasari's work, where he will find a catalogue of the illuminated works, p. 243.

for the empire. The intention of Justinian was to form a complete system of legislation for the whole of his dominions. He was assisted by his minister Tribonian, who was not only a learned jurist, but possessed a library of rare and valuable works on law. Gibbon speaks of him in the following terms:—"His genius, like that of Bacon, embraced as its own all the business and knowledge of the age." By order of the emperor the work was to be perfectly clear and without abbreviations or contractions. It bore the name of Digesta or Pandectæ (Πανδεκτης, a book containing everything). The work was finished in little more than three years, and obtained the authority of law A.D. 533. Justinian directed that a list of the names of the authors consulted and of their writings should be prefixed to the Pandects, and this list, though probably a copy like the rest of the MSS., is found in the beginning of the Florentine document, thence called the Florentine Index.

Suspended against the wall of the room is another interesting document—the original parchment containing the agreement between the Latin and Greek Churches at the council presided over by Pope Eugenius IV. in 1439, and bearing the signatures of the pontiff and of the Emperor Paleologus.

CHRONOLOGY.

	A.D.
Alexander de' Medici, Duke, murdered	1537
Clement VII., Pope, died	1534
Leo X., Pope, died	1523
Paolo Giovio died	1532

CHAPTER X.

THE GHETTO.—MERCATO VECCHIO.

BEHIND the Archbishop's Palace, to the right of the small Piazza dell' Olio, which forms an outskirt of the old market, is an archway leading to the Ghetto, or Jews' quarter of Florence, and where formerly stood one of its four gates.

The word Ghetto is derived from the Hebrew *Geth*, "separation." In early days the Israelite was forbidden to show his face in Florence, not from any antipathy of race, but because the Florentine would not brook a rival in his commercial transactions. The great families of Peruzzi, Bardi, Acciajuoli, and Strozzi derived their enormous fortunes principally from lending money at exorbitant interest; and such were their hard dealings that, at length, the government invited the Jews to settle in the city, on condition that they should not lend at a higher rate than twenty per cent. They were not then confined to any particular quarter, but chiefly congregated on the southern side of the river, in the Via dei Giudei, near San Jacopo oltr' Arno. In spite, however, of this restriction on their gains, they contrived to accumulate great wealth by their industry and frugality, which aroused the jealousy of the Florentine bankers, who, in 1495, persuaded their rulers to issue a

decree expelling them from the city. Their vast numbers, and their widespread relations in Florence, made it impossible to carry out this measure, so that, notwithstanding the opposition of the clergy, the law was annulled almost as soon as made. The Jews increased and prospered until the reign of Cosimo I., whose policy was to deprive the Florentines of every source of wealth or power that could be turned against himself, and who found it expedient to flatter the prejudices of his subjects, by showing hostility to the Hebrew race. He withdrew all the privileges hitherto granted to the Jews, ordered them to wear a distinctive dress, and prohibited them from practising usury, as well as from engaging in any wholesale trade. No foreign Jews might remain in the city beyond one fortnight at a time, and in 1571 he confined the native Jews to a quarter built for the purpose by his architect, Buontalenti, which thenceforward was called "the Ghetto." The consequence of these decrees was, that all wealthy and respectable Jews left Florence, whilst the most abject of the race remained. The Ghetto consists of two squares or piazzas, surrounded by high houses, some of them attaining nine storeys. In the centre of one of these squares is a large fountain, around which gather some of the lowest of the Florentine population, who, judging by their physiognomy, are not now confined to the Jewish race.

Beyond the Ghetto is the Mercato Vecchio, the old market of Florence, once the centre of the houses of the nobility and the pride of the citizens. Here, as related in a recent work * by the late Commendatore Simon Peruzzi,

* See "Firenze ed Banchieri Fiorentini," by S. Peruzzi. 1867.

were the sumptuous habitations of the most distinguished Florentines, who spent six months of the year in their villas outside the walls, whose dress was modest, and living simple, —the Tosinghi, Soldanieri, Nerli, Amieri, Tornaquinci, Medici, Pegalotti, Arrigucci, &c., &c. Antonio Pucci, a poet, and the friend of the novellist Sacchetti, as well as of the historians Villani, describes the "Piazza" as it appeared in his days, early in the fourteenth century, and soon after the time of Dante. Pucci's poem is called "La Proprietà di Mercato Vecchio," and was written before the "Chronicle of the Villani." The seventh stanza runs thus:

> "Mercato Vecchio al mondo è alimento
> Ed al ogni altra piazza il pregio serra." *

Further:

> "Le dignità di mercato son queste
> Ch' ha quattro chiese ne suoi quattro canti
> Ed ogni canto ha due vie manifesti." †

Three of the four churches still exist entire, or in part. Santa Maria in Campidoglio, behind the fish-market, adjoins a small tavern, the "Osteria della Croce di Malta," but nothing remains except the double flight of steps leading to the principal entrance, a peculiarity common to old churches in this neighbourhood. Here, it is supposed, was the Roman Capitol. San Piero Buonconsigli, more familiarly known as San Pierino, has a fine lunette over the

---

* "The old market provides food for all the world,
And carries off the prize from every other piazza."

† "Such is the grandeur of this market
That it has four churches at the four corners,
And at every corner are two streets."

entrance, by Luca della Robbia. The Madonna and Child are both very lovely, and the two worshipping angels are extremely elegant: the garland enclosing the group is a faithful study from nature and very beautiful. A little stone pulpit, from which it was customary to address the people outside, may be observed in the wall; it is entered by a door from the monastery adjoining the church. San Tommaso, at the north-west angle of the Piazza, was the parish church of the Medici family. Within is an early Florentine picture on panel, by Jacopo Casentino, representing the Madonna and Child, St. John the Baptist, and another saint. At the fourth angle of the Mercato, where it joins the Via Calimala, is an old building, once the University or residence of the Guild of Physicians and Apothecaries. A curious old fresco above the entrance has been nearly effaced by time and weather.

The eleventh stanza of the poem by Pucci mentions the list of trades and traders in the market-place:

> "Medici v' ha d' intorno a tutt' i mali,
> Ed avvi panni, lini, e linaioli,
> V' ha pizzicagnoli e v' ha speziali." *

The Guild of Physicians and Apothecaries was one of the most important in Florence; they were allied with the Guild of Wool, as their chemical knowledge was useful in the preparation of dyes. They had extensive relations with France and England, to which countries the Florentine merchants imported spices and other commodities from the

* "Physicians dwelt around for every ill,
And here were linen cloths, and flax merchants,
Pork vendors, and apothecaries."

East, as well as drugs and medicinal herbs. This trade gave them so much importance abroad, that in 1277 King Philip III. of France passed a decree extending his royal protection to them on the same footing as to native Frenchmen, and granting them certain privileges. The apothecaries of Florence not only supplied medicine and medicaments, but were also the undertakers of the city, and furnished everything required at a funeral. The profession was held in high esteem, and the Guild must have acquired great wealth from the money given by the rich on these occasions, and the various articles they considered necessary for the obsequies of their relations. From the Guild of Physicians sprang the wealthy family, who, retaining the name of Medici, obtained supremacy in the Florentine government.

Pucci proceeds in his poem to observe:

> "Ed evvi la più bella beccheria
> Che sia di buona carne, al mio parer." *

The old Florentine, like his descendants, depended for his sustenance more on vegetables and farinaceous food than on butchers' meat; but whatever the display of beef and veal might have been in the fourteenth century, this part of the market now presents a scene sufficiently disgusting to turn the visitor from his antiquarian researches. Here, too, poultry is sold, on the spot where probably the painter, sculptor, and goldsmith Pollaioli spent his youth:

> "Quivi da parte stanno i pollaioli,
> Forniti sempre e tutte le stagioni,

---

* "And here in my opinion is the finest market
For the best meat."

Di lepre e di cinghiali e cavrioli,
E di fagiani, starne e di pippioni,
Ed altri uccelli." *

Even worse than the sights exhibited in the meat market is the painful sight of fowls plucked alive—a daily spectacle of cruelty, and one proof among many how much a better training and education is wanted by a people so kind-hearted and gentle, except where the brute creation is concerned.

Next follows the list of those engaged in money transactions, who formerly frequented this market:

"E sempre quivi ha gran Baratteria,
E c' ha contar molti barattieri,
Perchè v' ha più da lor mercatanzia;
Cio è di prestatori e rigattieri
Tavole di contanti e dadaiuoli
D' ogni ragion che farne a lor mestier," &c.†

Those desirous of belonging to the Guild of Merchants on Exchange—"Arte del Cambio"—had to undergo an examination before exercising their calling or holding a booth or table. All the furniture required by a money-changer was a table covered with green cloth—*tavola di*

---

* "Here on one side are the poulterers
Well furnished at all seasons
With hares, and boars, and kids,
With pheasants, starlings, pigeons,
And all other birds."

† "And here is always the great exchanges,
And many money-changers may be counted,
Since their merchandise is most demanded;
Such as lenders and dealers in old articles,
Tables of ready-money, and dice-players,
Of every sort, that each may carry on his trade."

contanti—a purse of money, and a book in which to register their accounts. This guild was called "The Company of the Table."

After alluding to the squabbles which took place in the markets, sometimes ending in violence, calling for the interference of the police, Pucci also describes the flower-girls from the country selling their goods here:

> "Non fu giammai così nobil giardino
> Come a quel tempo egli è Mercato Vecchio,
> Che l' occhio e 'l gusto pasce a Fiorentino." *

The fruit and vegetables are likewise enumerated, as well as live birds in cages, cats, and rabbits for sale.

The column in one corner of the piazza, near the former residence of the physicians and apothecaries, is that which was taken from inside the Baptistery; it supports a modern statue of Abundance, replacing one by Donatello of the same subject, which was broken in 1721. The loggia for the fish-market, between San Pierino and Sta. Maria in Campidoglio, was designed by Vasari, and built by order of Duke Cosimo I. The Greek-Ionic columns, with the medallions of dolphins, &c., seem out of place amidst the low houses and stalls of the market. Dirty and disorderly, however, as this piazza appears, one improvement has taken place since the reign of Victor Emmanuel; for, whereas pickpockets carried on their trade formerly like any other in the market, they have been entirely expelled, and for some

---

* "There never was so noble a garden
As that presented by the old market,
Which feasts the eyes and taste of the Florentines."

years past the purchaser may go on his business without the fear of having his pockets emptied by thieves.*

The districts south and west of the Mercato Vecchio is a labyrinth of narrow streets and small piazzas, with tall, irregularly built houses, some of which are the remains of old towers where once lived the warlike nobles or influential citizens of Florence, but now inhabited by an industrious though poor population. The street which leads from the market to the Strozzi Palace is called the Via Ferrivecchi, and old iron is still exposed for sale in this quarter. A handsome palace, at the corner of the Via Ferrivecchi and the Via de' Vecchietti, is popularly known as the "Palazzo della Cavajola"—the Palace of the Cabbage-woman—and was probably the residence of the "Cavajola" whose reputed tomb is in the Baptistery.† The inscription over some of the windows informs the passers-by that the original inhabitants were Vecchietti. Here Bernardo Vecchietti, a patron of art, received and entertained Giovan Bologna for two years, when he came an unknown artist from Boulogne, in France; this generous hospitality afforded him time to make himself known, and to commence his artistic career in Florence. Giovan Bologna made the bronze figure of the Devil at the corner of this house, where once stood a pulpit from which Pietro Martire preached when he was said to have exorcised the fiend, who galloped past in the shape of a black horse. The family of the Vecchietti are among

* Three new markets are already designed, and in the process of erection, so that in the course of a few years this old market-place, with its historical reminiscences, may be destroyed.

† See Chapter on the Baptistery.

the oldest in Florence, and are mentioned as such by Dante:

> "E vidi quel de' Nerli, e quel del Vecchio
> Esser contenti alla pelle scoverte;
> E le sue donne al fuso e al pennecchio."*
>
> *Paradiso*, canto xv. l. 115.

The arms of the Vecchietti, five ermines of silver on a blue ground, are repeatedly seen on the adjacent houses; and as the ermines were supposed by the common people to be rats, a saying arose, in allusion to the name of the family, which was quoted at the approach of old age, that So-and-so was assuming the arms of the family of the Rats. The remains of the towers of these Vecchietti houses may still be seen round the little piazza, now used as a market for fowls and eggs.

Threading the streets south of the Mercato Vecchio, the visitor will find himself in the quarter of the Amieri family. The Amieri, once among the proudest nobles of Florence, had their palaces and towers within the city, and their castles in the country. They belonged to the Ghibelline faction, and when the Guelphs gained ascendancy in the state and drove their adversaries into exile, the towers of the Amieri were demolished. In 1320, the family were allowed to return; but having been declared magnates, they were prohibited all share in the government. The head of the Amieri was then one Messer Foglia, who built a

---

* "And him of Nerli, and him of Vecchio,
Contented with their simple suits of buff;
And with their spindle and the flax, the dames."

In those ancient days the great families were satisfied with a simple attire, and wore their leathern jerkins without scarlet or cloth cloaks over them.

magnificent palace on the ruins of their former habitations, near the Church of Sant' Andrea, adorning the brackets on the walls with the fig-leaf, in allusion to his name Foglia, "a leaf," which may still be traced on these poor houses. The last of the family, who died in 1381, was Bernardo di Nicolò di Messer Jacopo. He was the father of Ginevra, whose story has already been related in the description of the Piazza del Duomo, and we may imagine his daughter seated by night in her grave-clothes at Bernardo's door in this piazza, vainly entreating for admittance.

Sant' Andrea is a primitive old church, reached by a double flight of steps; and adjoining it was the first convent for nuns in Florence. Within the church was once a picture by Ghirlandaio, now in the office of the Capitolo or Chapter-house of the Duomo. In the small piazza beside Sant' Andrea is a warehouse with the Lion of St. Mark, as well as the City arms, and those of the Guild of Flax-merchants. Within is an altar of dark pietra-serena, composed of Greek fluted columns, with composite capitals, likewise decorated with the Lion of St. Mark, the patron-saint of the Flax-merchants, "Linajoli," as this was their residence. The Linajoli formed one of the minor arts. Their shield is divided perpendicularly red and white. Their guild included the "Rigattieri," or dealers in second-hand articles, and the two are mentioned together in Pucci's poem, where he gives a list of all the guilds:

> "L' undici, Rigattieri e Pani Lini,
> Ch' è 'nsieme un arte con lor si ragiona."*

* "The eleventh, the dealers in second-hand articles and
The flaxen-cloth sellers
Who together make one art."

Near this spot once stood a beautiful Tabernacle by Fra Angelico, now in the corridor of the Uffizi Gallery. It was then enclosed in an exquisitely sculptured marble frame, which is preserved in the Museum of the Bargello.

Near the Piazzetta of San Miniato fra due Torri, is the old town-house of the Castigliones. On the first floor is a handsome stone chimney-piece, and a *lavabo*, or lavatory, enclosed in a frame of beautiful stone carving. There is likewise a finely sculptured doorway, leading to what was once the saloon. The most celebrated of the family was Dante da Castiglione, notorious for his share in a famous duel fought in 1529, when the Imperialist army, urged on by Pope Clement VII., besieged Florence for the restoration of the Medici. Ludovico Martelli and Giovanni Bandini, two Florentine youths, had aspired to the hand of a young lady, Marietta de' Ricci. She preferred Bandini, who belonged to the Medicean faction, and had left Florence to join the enemy's camp. Martelli, to gratify his private revenge, caused his rival to be proclaimed a traitor, and defied him to single combat. Bandini accepted the challenge, and both armies agreed to a suspension of arms. The combatants were allowed to choose a companion in the fight; but none of the Florentines in the Imperialist camp would accept the office, until a youth, Bertino Aldobrandini, offered his services, with which Bandini was obliged to rest contented. Martelli was supported by Dante da Castiglione, a man of powerful frame, and bold, fierce temper, who was opposed to the boy Aldobrandini. They met beyond the Porta Romana. Aldobrandini fought with courage, but was soon overpowered, and died a few hours afterwards of his wounds,

and Martelli had to yield to the skill and valour of Bandini. According to Napier, "The Florentines saw in the success of this duel a prognostic of the final issue of the war. It was Florentine against Florentine. Both parties suffered and were victorious; the popular side was represented by Dante da Castiglione, the Medicean by Bandini." *

The country house of Dante da Castiglione still exists; a fine old castle on the shoulder of Monte Morello, near the little village church of Cercina.

In the neighbourhood of the Mercato Vecchio is another piazza, called the Piazza di Monte. Here was the palace of the Lamberti family, who traced their descent from a German baron, who came to Italy with Otho II., A.D. 962. They, like the Amieri, belonged to the Ghibelline party, and, after their conquest and readmission into the city, were likewise made magnates, and incapacitated from taking any part in the Florentine government. Their arms in the days of Dante were six golden balls, but they afterwards adopted the lion rampant, holding a red banner between his paws; which device may still be seen on the houses round this piazza and in the neighbourhood. The octagon basement of the principal palace of the Lamberti gave it the name of the Dado, or Dice, and here was established the first Monte.

The Monti, or Public Funds, date as early as 1222, 1224, and 1226. The government was at first obliged to offer an interest of twenty-five per cent. upon the capital to obtain a loan, which was registered in a book called the "Libro de'

* See "Florentine History," by Captain Henry Napier, vol. iv. pp. 434—439.

Sette Milioni." The rate of interest was afterwards lowered to eighteen per cent., and in 1336 a consolidated fund was established, called the Monte Comune, which only lasted until 1343, when the government was obliged to incur fresh debts to defray the expenses of wars, &c. The whole debt thus collected continued to be called the Monte, or Mount, and paid an interest of five per cent.*

Leaving the quarter of the old nobles, the first street is the Pelliceria, or Street of Furriers. This was formerly the goldsmiths' quarter, before they occupied the houses on the Ponte Vecchio; and here lived the father of Baccio Bandinelli, who taught his son the goldsmith's art, and, for a time, took Benvenuto Cellini as a pupil. The Via del Fuoco, occupied entirely by dealers in charcoal, leads to the Calimala, at the corner of which is a tabernacle, closed to public view, but containing an image of the Virgin, which is supposed to have miraculously arrested the progress of a great fire. Below it is the inscription:

> "Ruppe, spezzò l' orribil Fuoco, fin quì volando,
> Ma l'Imagin pia, poter troncargli in questo loco." †

The Via Calimala is on the site of the former workshops of the foreign wool merchants. In this neighbourhood twenty warehouses belonging to their guild received the woollen cloth, which was annually imported from abroad. The name Calimala has puzzled etymologists. Some have supposed it to be derived from a Latin term for a shabby, mean street; but the more probable derivation is from

---

* See "Florentine History," by Capt. H. Napier, vol. v. pp. 11, 12.

† "The horrible fire broke forth, and destroyed, advancing hither;
But the Holy Image was able to stay it at this spot."

the Greek καλος μαλλος, "beautiful white," or "beautiful fleece," which idea receives some confirmation from the fact that the finest wool was imported from Greece.

The Guild of the Calimala was formed in a singular manner. The Emperor Henry I. banished a number of Lombards in 1014. They were chiefly from the city of Milan, and, in Germany, they formed themselves into a society, assuming the name of Umiliati, or Humbled, in reference to their unfortunate condition. They applied themselves especially to the manufacture of woollen articles, and on their return to Italy in 1019, they worked together as a corporate body. In 1140 they formed themselves into a religious confraternity, with priests appointed to superintend their labours, and a president called Il Mercatore. Their first dwelling was near Sta. Lucia al Prato, but they afterwards established themselves at the Monastery of Ogni Santi. Other Florentine dealers in retail cloth not only adopted their badge, but learnt their art, and in a short time Florence became famous for this manufacture. The Guild of the Calimala purchased the raw undressed material, as well as cloth in an unfinished state, from England, France, Flanders, and the East, and after completing the process, returned it ready for sale across the Alps. This trade continued to flourish until Henry VII. of England prohibited the export of unshorn cloth, and limited the use of Italian manufacture in England.

The residence of the Guild of Wool—Arte della Lana—is now occupied by the canons of Or San Michele, and a door opens into the Via Calimala, over which are the arms of the wool trade, the lamb bearing the banner, and the emblem of the Guelphic party, the *ras-*

trello, or rake, with the lilies of Florence. At the end of the Via Calimala, where it joins the Mercato Nuovo, is a turning to the left leading to the Via Calzaioli, and called *Il Baccano*, "place of uproar," from the noise made by lads there engaged in their trades, and calling on passing customers to buy from them. At one time this street was called Cavalcante, because all this quarter belonged to that distinguished family. Here Guido Cavalcante must have frequently been visited by his friend Dante Alighieri, whose house was only on the other side of the Via Calzaioli, then Cacciajuoli, near San Martino. An inscription on the southern side of the Baccano states that Bernardo Cennini, the cotemporary of Faust, had his printing-office in this street.

CHRONOLOGY.

	A.D.
Acciajuoli came to Florence	1160
Buondelmonti feud with the Amidei	1214
Cavalcante (Guido)	1230(?)—1300
Chiesa di Sant' Andrea founded	800 (?)
„ Santa Maria in Campidoglio	1000 (?)
„ San Piero Buonconsigli	1000 (?)
„ San Tomaso	1000 (?)
Consolidated funds first established	1326
Dante da Castiglione fought his duel	1529
Ghetto founded	1571
Giovan Bologna	1525—1608
Guild of Physicians granted privileges in France	1277
Lamberti family date their origin	962
Monte (Public Funds) established	1222
Pucci, Antonio, his works	1328—1365

CHAPTER XI.

THE MERCATO NUOVO.

THE principal mart for gold and silk was in the Mercato Nuovo, to which spot peculiar privileges were accorded, in consideration of the important branch of commerce carried on there. No one within its precincts was allowed to carry arms, nor could any one be arrested for debt.

The Loggia, which is a comparatively modern structure, rests on five composite columns. It was built after a design of Bernardo Tasso, by command of Duke Cosimo I., in 1547; the chamber above the Loggia contains the archives of contracts, &c. The fountain on one side has a magnificent bronze Boar, cast by Tacca, the pupil of Giovan Bologna, a copy from the ancient marble in the Gallery of the Uffizi. In the centre of the Loggia is a marble slab, with a representation of one of the wheels of the Caroccio, or ancient war-chariot of Florence. This is only the copy of a more ancient slab, which stood here long before the erection of the Loggia.

The area once occupied by the market extended towards the river as far as the Via de' Apostoli. On the side of the Via Por San Maria was the small Church of Santa Maria



Caroccio, with the Martinella.

sopra Porta, which, in spite of its diminutive size, was one of the most important in the city. It was destroyed by fire, and a part of the Church of San Biagio rests upon ground it once occupied. San Biagio is reached by a narrow alley, called the Via Capaccio ; a name supposed to be derived either from *Capo d' Acqua*, "a fountain or spring," or from *Campo di Paccio*, "Field of Paccio," the name of the owner of the land on which Santa Maria was built. The Caroccio, or war-chariot, was kept in Santa Maria, and its bell, the *Martinella*, "Little Hammer," was suspended over the church door, and tolled continuously for a month previous to the commencement of a war, in order to prepare the citizens for the event.

The Caroccio, or war-chariot in use in various of the Italian cities, was adopted in 1038 by Heribert, Archbishop of Milan, when he defended his city from the Emperor Conrad, probably in imitation of an Etruscan usage. On the car was placed a wooden castle, with a tall mast and cross-beam, to which hung the bell, and over it floated the banner with the city arms. It was drawn by oxen in the midst of the army, which seemed thus to fight under divine protection.*

Some stones in the walls of San Biagio are supposed to have been brought by the Pazzi from Jerusalem, with a light from the tomb of the Saviour ; and annually, on Saturday in Holy Week, a piece of charcoal is kindled here, and borne on the Caroccio to the Canto de' Pazzi, and afterwards to the Cathedral, to light the sacred lamp on the

* See "Latin Christianity," H. H. Milman, vol. iii. p. 436. Also vol. i. chap. xiii. of this work.

altar, a ceremony typical of the descent of the Holy Spirit.

San Biagio is no longer used as a church, but is the magazine for the company of firemen; it contains a supply of engines, prepared to start at a minute's notice. The constant recurrence of fires in Florence in former days obliged the magistrates, in 1416, to appoint a corps of firemen. The present company of *pompieri* is in three divisions, each composed of ninety men; but they are seldom called out, as fires in the city are as rare now as they were once frequent.

The building adjoining San Biagio, overlooking the piazza, on which may be seen traces of a large fresco, was once the palace of the Lambertesca family. It was afterwards divided into two parts, one half of which was assigned to the captain of the Guelphic party, an important government officer, and the other half for the residence of the Guild of Silk. This guild, after that of wool, was the most influential in Florence, and, as we have already stated, had its chief sale in the Mercato Nuovo. The art of preserving the cocoons and winding off the silk appears to have been imported from India to Constantinople, and thence was introduced into Sicily by the Norman King Roger, who brought artisans in silk from Athens, Thebes, and Corinth. A Guild of Silk with consuls was formed in Florence as early as 1204, and a fresh impulse was given to the trade by the Lucchese manufacturers, who took refuge in this city during troubles in Lucca. The Florentines imitated the manufactures of Persia in their silken stuffs as well as silver and gold brocade, all of which became important articles of commerce. The guild was called l' Arte di Por San Maria, and

adopted for their arms a gate surrounded by a garland of flowers, and supported by six *putti*, "boy-angels." The advantages to the revenue derived from the silk trade, added to the wealth derived from the trade in wool, contributed in times of disaster to save Florence from ruin.

The building for the residence of the Guild of Silk was commenced after a design of Francesco della Luna,* and finished by Filippo Brunelleschi. The staircase in the Via di Capaccio was built much later, after a design of Giorgio Vasari—1587. The principal entrance is in the Via delle Terme, and there are frescos on the walls of the rooms within, as well as valuable chests of carved wood, once belonging to the Guild of Silk; but as the archives of the Monte—Funds—preserved here for some time past, have not yet been wholly removed, the apartments are inaccessible to strangers. Near this quarter is the Via di Ferro, where was the residence of the Guild of Butchers—"Beccai"—with their emblem, the goat rampant, upon the walls. At the corner of the Via Lambertesca and the Via Por San Maria—still so called, after the gate and church of that name—is an ancient tower, said to have been the habitation of Bishop Zanobius, which on the saint's anniversary is every year decorated with flowers. The Lambertesca family had their residence in this quarter. Over the doorway of a house to the left is an inscription recording the bakehouse of the Republic: the Government had certain bakehouses from whence, in times of scarcity, bread was distributed to

* The Della Lunas were originally apothecaries, and took their name from the emblem of the apothecaries. They were among the first families, and had their dwellings round a piazzetta in the Mercato Vecchio.

the people. In Via Por San Maria another ancient tower, nearly opposite that of San Zanobius, with two grotesque lions' heads projecting from the wall, was the first residence of the Capitano del Popolo. In still earlier times this tower belonged to the houses of the Amidei family, whose feuds with the Buondelmonti let out the waters of strife in Florence. Here, in 1214, when one Lambertuccio Amidei occupied this palace, a quarrel arose between his brother-in-law Oddo Fifanti and one of the Buondelmonti, and the relations and friends of both families proposed to effect a reconciliation by the marriage of the daughter of the Amidei with a young Buondelmonti; but the powerful family of the Donati, who had their dwellings in the vicinity of the Via del Corso, extending as far back as the Church of San Piero Maggiore, and who were rivals of the Amidei, were by no means pleased at this proposal, which would have strengthened the opposite faction. The wife of Forese Donati, one of the chiefs of the clan, accordingly invited Buondelmonti to visit her, and offered him her beautiful daughter in marriage instead of the Amidei. Attracted by the charms of the young lady, Buondelmonti accepted the proposal, and broke his troth to his bride; but this injury to the honour of the Amidei could not be tolerated in silence. In the Church of San Stefano, in the little piazza of that name, off the Por San Maria, they met their friends, who lived in this quarter, and consulted with them how to take revenge. Among these friends were the Lamberti, from their palaces near the Mercato Vecchio, and the Uberti, from their stronghold in the Piazza della Signoria. One of these last proposed to seize the offending Buondelmonti, and disfigure him by cuts in the face; but Mosco Lamberti, starting up,

exclaimed, "If you wound him, you had better first dig your own grave: the deed that is done has a head—'Cosa fatta capo ha"—a saying which has become proverbial, and which decided the assembly to put their intended victim to death. In the year 1215, on Easter Sunday, the day fixed on for Buondelmonti's wedding, the bridegroom, arrayed in white, with a garland of flowers on his head, and mounted on a white palfrey, was proceeding from his own dwelling in the Piazza della SS. Trinità to that of his bride, when, as he approached the houses of the Amidei, the conspirators rushed out upon him. As he endeavoured to escape across the Ponte Vecchio, they dragged him from his horse, and dispatched him with their daggers at the foot of the column on which stood the statue of Mars. The enraged Donati —the family of his bride—laid his body on a bier, and the young maiden, seated with the head of her murdered lover on her lap, proceeded in mournful procession throughout the city, exciting the compassion of the people, and calling on the Buondelmonti to revenge the death of their relation.

A narrow alley from the Por San Maria, opposite the tower of the Amidei, leads to San Stefano, where the conspirators met. This church has been called *ad Portam Ferream*, from the iron gate at its entrance; also *Capo di Ponte*, from its vicinity to the Ponte Vecchio. On the iron gate may still be seen the horse-shoe which is supposed to be that of Buondelmonti's palfrey lost in the struggle, though some have supposed it to have belonged to the horse of Charlemagne. San Stefano was a church of some importance as early as 1116, and is one of the most ancient in Florence. Here Bocaccio, in 1378, lectured on the Divina Commedia of Dante; and meetings have been held

here on various occasions by the Florentine municipality: the most celebrated was that in 1426, for the repression of license among those belonging to the minor arts, when Nicolo d' Uzzano, a distinguished citizen, delivered a discourse, which is given entire in Macchiavelli's "History of Florence." The church was modernised in 1656. The interior is spacious, with singular septagonal arches over the high altar. There is a bronze relief by Tacca, representing the martyrdom of St. Stephen, which, though not among his happiest productions, is spirited. Near the church of St. Stephen, a cup in the wall, now removed, once recorded that here the Guild of Vintners, "Vinattieri," had their residence.

The whole line of houses along the river from Via Por San Maria, and as far back as the Via de' Apostoli, adjoining the habitations of the Amidei, stand on the site of the dwellings of the Acciajoli, who date their origin from 1160, when they were workers in steel at Brescia, and migrated to Florence to escape from the tyranny of the Emperor Frederick Barbarossa.

The houses of the Buondelmonti extend along the Via de' Apostoli, opposite those of the Amidei, and reached as far as the Church of SS. Trinità. The Buondelmonti castles of Montebuoni were seized by the Florentines in 1137, when the family took up their abode in the city.

The Borgo degli Apostoli, once a borough outside the city walls, leads to the Piazzetta del Limbo, within which stands the church of the SS. Apostoli, as ancient as that of San Stefano. The interior, composed of Roman columns of verde di prato, is singularly beautiful. Brunelleschi admired it so much as to make it a study and example in his own

churches of San Lorenzo and Santo Spirito. Unwilling to deviate in any way from his model, he even raised the side chapels a step above the pavement, although an architectural defect in this otherwise perfect little church. The SS. Apostoli, as well as San Stefano, is said to have been founded by Charlemagne, and a somewhat apocryphal inscription on a slab outside records that it was consecrated by Archbishop Turpin. The last altar of the left aisle is called the Altar of the Angels—*Altare degli Angeli*—from a most exquisite relief in Robbia ware, representing boy-angels of peculiar sweetness and grace. Near this altar is the tomb of Oddo Altoviti of Prato, by Benedetto da Rovezzano, in the early part of the sixteenth century. This monument has been removed from its original position on the opposite side of the church, where lie the remains of Altoviti: the figure in relief is much injured by time.

Next the Church of the SS. Apostoli, at the angle of the piazzetta, is the Palazzo del Turco, formerly Borgherini, built by Baccio d' Agnolo. Over what is now a druggist's shop is a bas-relief of a Madonna and Child with angels, and, above it, the head of our Saviour in profile, by Benedetto da Rovezzano, who executed the monument of Oddo Altoviti within the church. Benedetto was also employed for a handsome chimney-piece in one of the rooms of the palace, which is figured in Cicognara's work.* The windows of this palace are formed of small panes of glass, usual in the early part of the fifteenth century, and are provided with massive shutters studded with large-headed nails. One apartment was fitted up with paintings and carvings by

* See "Storia della Pittura."

the best artists, employed by the father of Pier Françesco Borgherini, on the occasion of his son's betrothal to Margherita Acciajuoli. The genius displayed in these works is greatly praised by Vasari, who describes the masterpieces of art in this palace, particularly the black walnut cabinets, exquisitely carved by Baccio d' Agnolo, and still in preservation, as well as the paintings by Andrea del Sarto, Pontormo, Granacci, and Bacchiacca, all of which are now scattered in various galleries. These works were not less esteemed during the lifetime of the artists than by posterity. Whilst Pier Françesco Borgherini was absent from home during the siege of Florence, 1529, Giovan Battista delle Palle, an agent of the King of France, persuaded the Florentine Government to allow him the spoil of the Palazzo Borgherini for his master Francis I. On his arrival, however, he was met by Margherita Acciajuoli, who bade him begone, showering upon him angry epithets, such as "vile broker," &c., and demanding how he dared to enter a gentleman's house to strip it of its ornaments, and thus deprive the city of its richest treasures to embellish the dwellings of foreigners, probably enemies of his country; she concluded by declaring that she would shed the last drop of her blood in the defence of the furniture which had been her father-in-law's gift at her wedding. The lady succeeded in terrifying the agent of the French king, who was obliged to retire in discomfiture. The family Del Turco purchased the palace some years later, and the present inhabitant is a canon of the Cathedral. The walls are covered with a most interesting collection of pictures, to which the visitor receives easy and courteous admission. In the room, with the noble chimney-piece, by Benedetto da Rovezzano, are representa-

tions of San Sebastian and San Piero Martire, by Giovanni Sanzio of Urbino, the father of Raffaelle. The next room contains a very lovely Madonna and Child, by Pinturicchio; beneath it is a small, but very interesting portrait of the good Bishop Sant' Antonino of St. Mark's, by his friend and brother monk Fra Bartolommeo. In the third room is a fine copy, by Bronzino, of Raffaelle's picture of St. John in the Wilderness; a lovely Holy Family, by Lorenzo Credi; an interesting picture of St. Jerome, by Andrea Castagno, a rare master; a fine portrait of Holbein; and a very curious and interesting picture by Dello, an artist who spent most of his life in Spain, and who has here represented the Triumph of David. There is likewise an original sketch by Murillo for the picture of the Assumption of the Virgin, now in the Louvre at Paris.

Nearly opposite the Palazzo Borgherini, beside a nursery-garden, was once the lodging and *atelier* of the celebrated American painter, Benjamin West, and here he is said to have begun his portrait of Lord Byron.

The Borgo degli Apostoli leads to the Piazza della Trinità, at the corner of which on the Arno is an irregularly shaped, tall old palace, now used by the municipality of Florence as the town hall, or Palazzo del Municipio,* and one of the finest specimens of old Florentine architecture. It was built for the family of Spini by a pupil of Lapo, the father of Arnolfo, in the thirteenth century. There existed until a few years ago an arch over the Lung' Arno, attached

* The Municipality is in the course of removal to the Palazzo Vecchio, and the Palazzo Spini is converted into public offices, reading-rooms, &c.

to the palace and surmounted by a tower, which, falling to decay, was considered unsafe, and was demolished in 1823. There is little within worthy of notice. On the first floor is a door which once led to the great saloon, said to be by Donatello, and very delicately carved; it is supported by twisted columns, and has a representation of the Trinity in the pediment. The City arms are over the entrance, one of which is the eagle grasping the dragon, an emblem granted to Florence by Pope Clement IV., the enemy of the Imperialists, who invited Charles of Anjou, brother of Louis IX., into Italy to oppose the claims of Manfred and of Conradin, the youthful heir of the Emperor Ferdinand II. The dragon is here meant to represent Frederick crushed by the Roman eagle. The Florentine Guelphs lent their aid to destroy Manfred and Conradin at the request of Clement, who warned them "that the young serpent—Dragon—had sprung up from the blood of the old."

On the ceiling of a small room, opposite this door, are some very fair frescos of children supporting the arms of the former owners of this palace. The remainder of the rooms are large and vaulted, but covered with gaudy, ill-drawn frescos. The arms of the Feroni are in some places conspicuous—the mailed arm holding a dagger—said to have been assumed by the family when one of them slew Lorenzino di Medici, the murderer of his cousin, Duke Alexander. In the office on the upper storey, assigned to the superintendents of works of art, is a collection of fine drawings recently made of sculpture found in the Mercato Vecchio and the neighbourhood, which are to be removed, preparatory to the demolition of that quarter of the city.

The three streets opposite the Church of the SS. Trinità are the Borgo SS. Apostoli already described, the Via delle Terme parallel with it, in which were once Roman baths, and the Via Porta Rossa, where stood the gate of that name, and which leads from the Piazza SS. Trinità to the Mercato Nuovo.

In the piazza, between the Borgo SS. Apostoli and the Via delle Terme, lived the last of the Buondelmonti, whose daughter married a Marchese Feroni of the neighbouring palace. This house has become still better known as the Lending Library of the late Gian Pietro Vieusseux, one of the greatest promoters of Italian unity and independence. The family of Vieusseux were originally cloth merchants of Geneva. When driven from their home by the French, in 1783, they migrated to Oneglia, where one of the Vieusseux had already established a branch of their trade. Gian Pietro was born at Nice in 1791, but on the second French invasion, in 1792, when the little town of Oneglia was sacked, Vieusseux was ruined, and the family returned to Genoa. In this seafaring city the inclinations of Gian Pietro turned to the life of a sailor, from which he was, however, dissuaded, and he became a cloth merchant like his father, who sent him on various missions connected with their trade to Germany and France, where he was a witness, as well as sufferer, during the scenes which followed the Revolution, but from which he appears to have gathered good fruits; and he applied the experience and knowledge thus gained in his youth for the benefit of his native land, where he endeavoured to spread enlightened and liberal opinions. In 1818, at the age of forty, when, as he himself expressed

it, "he had read little, but had observed much," he opened his lending library in Florence. His collection of books was more literary than scientific. He not only bought Italian works from other parts of the peninsula, but he imported political periodicals and books from France and England, thus giving an example which was speedily followed in other parts of Italy. In 1824, Vieusseux began a series of weekly receptions in his house, opening his rooms to Italians of every political creed, as well as to foreigners of literary and scientific eminence. But his greatest achievement was the publication of a periodical in Florence, the *Antologia*, to which the first writers in Italy contributed. In this work he proposed "to represent the actual condition of Italian society, with its moral and intellectual necessities; to acquaint Italians with the progress of civilisation in Europe, and to make Italy generally known to herself, as well as to foreigners." Further, "to describe her past glory, to encourage her in the development of her resources, and to awaken her to a *national*, rather than merely municipal, existence, by the stimulus of judiciously selected examples."

Vieusseux admitted the expression of all shades of opinion in his *Antologia*, as well as in his conversazione, always provided they were stated with decorum and moderation. Notwithstanding this precaution, the periodical was prohibited in the Austrian-Italian states as a "pestiferous journal." In 1832, after the articles of a number for that year had undergone the usual curtailments of the Tuscan censor, amounting to fourteen mutilations whilst passing through the press, and after it had received the approbation of the Tuscan government, the Russian and Austrian courts

preferred a complaint against the *Anthologia*, on account of two articles—one, a poem entitled "Peter of Russia," and purporting to be addressed to the Czar Nicholas; the other, an essay on Pausanias, in which it was supposed that a comparison was intended between Achaia and the Lombardo-Venetian kingdom, and between the Spartan hero and Prince Metternich. The editor was summoned to appear before the police tribunal in the Palazzo Nonfinito, and, as he refused to betray the authors of the obnoxious articles, the *Anthologia* was suppressed.

Vieusseux was also the editor of a journal for the encouragement of agriculture, most important to the future prosperity of Italy. In private he was the benefactor of the persecuted and distressed; and as he never accumulated riches for himself, his wealthy and distinguished friends placed means at his disposal for this charitable object. Among those Vieusseux specially recommended as most deserving assistance was a young man from Nice, Giuseppe Garibaldi. Gian Pietro Vieusseux died in 1864. His body was followed to its last resting-place in the Protestant cemetery beyond the Porta Pinti by the most illustrious citizens of Florence; Cosimo Ridolfi and Marco Tabarrini pronounced the funeral orations. His nephew has raised a monument at his grave; and the Florentine municipality have placed, over the door of his library, an inscription in his honour.*

At the corner of the Via Porta Rossa stood the houses of

* This information has been derived from a memoir written by the Venetian poet Tommaseo, once a contributor to the *Anthologia*, and the author of the obnoxious article on Pausanias.

the Degli Scali family, once among the wealthiest in Florence, who became bankrupt in 1326, when their dwellings were included in those of the Bartolini Salimbeni, many of whom filled important offices in the state. The device of the Salimbeni family is three poppies, with the curious motto, "*Per non dormire*," "Not to sleep." It forms the ornament of the projecting story of the old house in the Via Porta Rossa. Further up this narrow street is the Palazzo Davanzati, with its curious cortile and staircase opening in successive terrazzas or balconies to the loggia above. In this house Bernardo Davanzati, the historian, translated Tacitus; he also wrote an account of the secession of England from the Roman Catholic Church, and finally a treatise on agriculture in Tuscany.

Facing one side of the Palazzo Bartolini Salimbeni (now the Hôtel du Nord) is the entrance to the Piazza delle Cipolle—"onions." This piazza is behind the magnificent Palazzo Strozzi. Here stands the small Church of Sta. Maria degli Ughi, called after a family of that name, and supposed by antiquarians to have been built in the seventh century. The bells of Sta. Maria degli Ughi were cast by the celebrated artist in bronze, Nicolò Caparra, and its deep full sound reached every quarter of the city. The government therefore allowed this church the privilege of ringing the Florentine curfew at the hour of sunset; and on Saturday in Holy Week the bell announced the end of Lent, and that the work of redemption was completed. Sta. Maria degli Ughi was suppressed in 1785, and the remembrance of Nicolò Caparra's bell has also passed away. An oratory was founded here by Count Filippo Giuseppe Strozzi. The adjoining palace was the first

Strozzi Palace, and was built by Palla Strozzi, whose remains lie in the vaults of the SS. Trinità.

From the Piazza delle Cipolle, the Via Ferrivecchi leads directly to the Mercato Vecchio.

CHRONOLOGY.

	A.D.
Acciajuoli (Margherita)	1529
Acciajuoli, Nicolò	1310—1366
Andrea del Sarto	1488—1530
Baccio d'Agnolo died	1545
Baccio Bandinello	1487—1559
Bacchiacca	1531 (?)
Bocaccio lectured in San Stefano	1378
Borgherini, Pier Françesco, married	1523
Captain of the Guelphic party appointed	1266
Caroccio first used in Milan	1038
Casentino, Jacopo	1510 (?) 1580 (?)
Chiesa di SS. Apostoli founded	800 (?)
„ Sta. Maria degli Ughi	1000 (?)
„ San Stefano of historical importance	1116
„ SS. Trinità	1000 (?)
Clement IV.	1265—1268
Credi, Lorenzo	1459—1537
Davanzati, Bernardo	1529—1606
Dello Delli, living	1455
Firemen (Company of) instituted in Florence	1416
Ferruccio Françesco living	1488
Francis, St., of Assisi	1182—1226
Granacci, Françesco	1469—1544
Holbein, Hans	1468—1554
Honorius, Pope	1216—1227
Monaco, Lorenzo	1390 (?) 1430
Niccolò d'Uzzano	1390—1433
Oddo Altoviti of Prato	1200 (?) 1280

	A.D.
Pius IV., Pope	1559—1565
Pontermo, Jacopo	1495—1550
Roger, King of Sicily	1196—1254
Rovezzano, Benedetto da, died	1550
Sanzio, Giovanni, of Urbino	1450—1500(?)
Strozzi, Palla, built the Sacristy of SS. Trinità	1421
Strozzi, Piero	1558
Tacca	1529 (?) 1600
West, Benjamin	1758—1820

CHAPTER XII.

THE VIA CALZAIOLI.—OR SAN MICHELE.

IN the most ancient part of Florence, just described, we find that the hostile factions of Guelph and Ghibelline dwelt in close proximity; the Guelphic Adimari in the immediate vicinity of the Baptistery, where the Guelphs held their meetings, and the Guelphic popolani, or plebeian Rondinelli, beyond the Archbishop's Palace, once the mansion of the Countess Matilda; whilst, clustering around the Mercato Vecchio, were the proud Ghibelline nobles.

The struggles between Guelph and Ghibelline had a wider significance than a mere contest for power between the representatives of ecclesiastical and civil authority. The popes, with ambition exceeding even that of the secular rulers of Christendom, were compelled to seek supporters among the ancient Roman municipalities of Italy; and whilst thus becoming the advocates of Italian independence, they identified the cause of the Church with that of the nation. The banner of the Guelph was Italian autonomy and democracy; that of the Ghibelline, a German emperor and feudal aristocracy. The Florentine Republic had been distinguished by loyalty to the Countess Matilda, the dutiful daughter and champion of the Church; but when

Boniface VIII., whose legate laid the first stone of Santa Maria del Fiore, invited Charles of Valois, the son of Philippe le Hardi, King of France, to defend his cause in Italy, the poet Dante, recently Prior of the Republic, who had begun life as a Guelph, became a Ghibelline. Party spirit in him was subordinate to the higher considerations of patriotism, and he seems to have anticipated greater danger to his country from a French occupation than from the usurpations of a German emperor who aimed at a feudal suzerainty over the peninsula.

The Florentine government continued long in the hands of the Guelphic families, among whom were the Adimari, whose cellar sheltered the founders of the Misericordia. They occupied a considerable portion of the Via Calzaioli, at the north-west extremity, near the Bigallo and Piazza di San Giovanni. This thoroughfare, leading directly from the Cathedral to the Palazzo Vecchio, the ancient palace of the Signory, is always the most crowded street in the city. It is inconveniently narrow, but was still more so formerly; and has twice been widened, first, in 1342, by the Duke of Athens, again as late as 1844. The Via Calzaioli was originally divided into three parts, each of which bore a different name. The Corso degli Adimari, from the Piazza del Duomo and the Piazza di San Giovanni, as far as the Via degli Speziali, and Corso, properly so called; the Via dei Pittori, as far as Or San Michele; and the Via Cacciajoli, or street of cheesemongers, to its termination in the Piazza della Signoria. The name Calzaioli was given to the whole street at a later period from the hosiers or manufacturers of serge stockings, for which Florence was famous, and which became an important branch of commerce, so

that the Emperor Charles V., in compliment to the city, wore a pair of these stockings, *calze di rascia*, when he made his entry in 1536.

Returning to the houses of the Adimari, a marble slab acquaints the passers-by that Donatello and Michelozzo worked in that house together, probably at the very time that they made the beautiful monument to Pope John XXIII. in the Baptistery. On the same side, but lower down the street, are the arms of the notorious Duke of Athens, carved in stone—the lion rampant with two tails—left to mark the dwelling of his minion, Cerettieri Visdomini, who was torn to pieces by the Florentine mob. The block of buildings, immediately before reaching the Church of Or San Michele, occupies the site of the houses of the Ghibelline Macci family, who received Walter de Brienne, Duke of Athens, within their walls, on his first arrival in Florence. Born in Greece, in the fourteenth century, of half-French, half-Asiatic descent, Walter de Brienne inherited land in Puglia, and was brought up in the court of Robert of Anjou, King of Naples. In 1326 the king's son, the Duke of Calabria, was offered the lordship of Florence, on condition of his affording the city protection against Castruccio Castracani, lord of Lucca. The Duke of Calabria appointed De Brienne his vicegerent, and the new governor was hospitably received by the Macci. Although he arrogated to himself more power than had been conferred on him, in the appointment of the magistrates, he ruled well and became popular with the masses. In 1342, the Florentines, in acknowledgment of services he had rendered them during a siege of Lucca, chose him their captain, with the title of Conservator. But no sooner was he secure of

unrestrained dominion than, establishing himself in the Monastery of Sta. Croce, he commenced a career of crime and bloodshed which has made his name infamous, and in which he was chiefly abetted by Cerettieri Visdomini. When the Florentines at last succeeded in shaking off the Ghibelline yoke, and restoring their Guelphic rulers, the Macci, because they had given a home to De Brienne, were exiled, and their dwellings bestowed on the captains of the Bigallo, who established their Residence here, until they were united with the company of the Misericordia. On the opposite side of the street, at the corner of the Via delle Oche, facing the former houses of the Adimari, an inscription records that on this spot some remains of the first circuit of walls were discovered; they lay in a north-westerly and southerly direction, leaving the Church of San Salvador (on the site of the present Cathedral) outside the city. At the corner of the Via delle Oche, another inscription informs us that the Loggia degli Adimari Caviciuli, also called La Neghitosa, "the slothful," stood here. It was a club, or place of resort for the idle, fashionable youth of Florence, and from thence probably issued the party who waylaid Guido Cavalcanti, and from whom he escaped by leaping over one of the Sarcophagi in the Piazza di San Giovanni.*

In the Via delle Oche stood the house of Françesco Agolanti, belonging to one of the oldest Ghibelline families of the Mercato Vecchio, the first husband of Ginevra Amieri.† A little lower down the Corso degli Adimari, at the corner of the street now called Il Corso, an inscription

* See chapter on Baptistery.

† See chapter vi., Piazza del Duomo.

records the site of a church dedicated to Santa Maria Nipoticosa. Some suppose the word "Nipoticosa" to have been derived from *Nipote di Cosa*—Cosa having been a learned lady of the eleventh century, married to an Adimari, who contributed to build the church. It was also called San Donino, because a relic of that martyr was preserved here, which was esteemed peculiarly efficacious in preventing hydrophobia: a pulpit was attached to the outer wall, from which the precious relic was exhibited to the people; but this pulpit obtained still more honourable celebrity, from the preaching of the good Archbishop Antonino.

From the corner of the Via degli Speziali or Canto del Giglio, and the Corso degli Adimari to the present Churches of San Carlo and Or San Michele, was the second division of the street, named the Via dei Pittori, because here the painters had their booths and waited for commissions which they executed in their workshops in other parts of the city; except where some, like Donatello, had likewise their studios in this neighbourhood.

On the site of the Bonajuti Bazaar, was the Church of San Bartolommeo, suppressed in the eighteenth century, on the steps of which sat Ginevra Amieri when rejected by her husband.

The third division, Via Cacciajoli, was only built in 1326, when the houses of the old family of Abati were demolished, to open a way from the Piazza di Or San Michele to the corner of the Piazza della Signoria. Standing here and looking back the whole length of the street, Monte Morello may be seen rising above the Piazza di San Giovanni, reminding us of the lovely scenery around, even when in the midst of this busy thoroughfare.

The Piazza of Or San Michele was once an orchard and vegetable garden, in the centre of which, anterior to the eighth century, stood a small Lombard Church, dedicated to the patron saint of Lombardy, the Archangel Michael. The houses of the Uberti, Abati, Cavalcanti, Macci, gradually rose around, and Or San Michele became one of the centres of old Florence. About 1240 the Signory were informed that St. Michael was falling into decay from the neglect of its patrons, the monks of Saint Sylvester of Nonantola,* who pretended that Charlemagne had bestowed this church upon their abbey. The monks were supported in their claim by Pope Innocent IV., but the Signory, taking counsel together, resolved to obtain possession of the building; and, nothing daunted by threats of ecclesiastical censure, the Anziani, or ancients of the city, issued a decree for its demolition, giving orders that the area it had occupied should be assigned for a corn-market. At the same time they commenced building a new church, dedicated to St. Michael, on the opposite side of the street, where the monks could claim no jurisdiction, and entrusted the work to Arnolfo di Cambio. This structure of Arnolfo's was, however, destroyed by fire in 1304; and seventy-six years later, in 1380, the present church of San Carlo was built, whose elegant façade, with its simple but beautiful tracery in the flamboyant style, is by the hand of Simone Talenti. A relic of San Carlo Borommeo was deposited here in the seventeenth century, when a Lombard fraternity, appointed to officiate in the church, bestowed upon it the name of San Carlo.

* A Lombard convent in the Modenese territory, to which Charlemagne contributed. See "Opere di Straboschi."

Meantime corn was bought and sold where the little oratory of St. Michael had stood, and the name of Or San Michele has been variously derived from Hortus, a garden, or Horium, a granary of St. Michael.

In 1284 a loggia, or roof resting on arches which sprang from columns and pilasters like that of the present Mercato Nuovo, was erected in the piazza, after a design by Arnolfo di Cambio. This building was completed in 1290, and served as a shelter from the sun in summer, and from the inclemency of the weather at other seasons; while, above it, was a magazine for the stowage of corn. On one of the pilasters of the loggia hung an image of the Madonna by Ugolino of Sienna, a celebrated artist of the time. This ancient custom of placing a sacred image against the public buildings, official residences, or shops of the city, as a constant reminder of the Divine Presence, is still usual in Florence. The stranger may frequently observe lamps burning before tabernacles at the corners of the streets; the addition of the lamp is said to have been first suggested by Peter Martyr as a protection after dark, when Florence was frequently subject to scenes of violence, from the quarrels between the Paterini and the Catholics. The practice of thus lighting the city proved so great a benefit, that, in order to combine this advantage with the economy of a republican government, the criminal who was allowed to escape the galleys or prison was compelled to keep a light burning before one of these tabernacles for the space of five years.

The image of the Virgin suspended in the market of Or San Michele was supposed to possess the miraculous power of healing the sick and driving out evil spirits. Crowds of both sexes and of all ranks, from various parts of Tuscany,

were therefore attracted to the place, and assembled there daily; some to hang waxen votive images as large as life around the sacred picture, others to sing praises in honour of the Madonna. In 1291, a pious lay fraternity was formed, which comprehended many of the most influential Florentine citizens, who called themselves the "Laudesi di Santa Maria," or "Singers of Praises to the Holy Mary." The name was afterwards changed to the Company of Or San Michele; and, legacies and offerings pouring in from every side, they soon became a very wealthy corporation, who distributed large bounties among the poor.

Scenes of a very different kind were likewise enacted in this place. After the suppression of a rebellion of the Ghibellines against the Guelphic government of Florence in 1298, the leaders, Uberto degli Uberti, and Mangia degli Infangati, were put to the torture, and afterwards beheaded in the midst of the garden of St. Michael. The Uberti, who had their houses in the immediate neighbourhood, and occupied a considerable part of what is now the Piazza della Signoria, were among the most conspicuous of the Ghibelline families. The Infangati had their dwellings on the other side of the market of St. Michael, behind the old Church of Sta. Maria sopra Porta.

In 1304, a great fire took place here, begun by the Prior of San Piero Scheraggio,* called Neri Abate. The Abati were a family notorious for acts of treachery: one of them, whilst fighting on the Guelphic side in the famous battle of Montaperti, cut off the arm of the standard-bearer, and

* San Piero Scheraggio, the second largest church in Florence, which formerly existed on the site of the present Gallery of the Uffizi.

thereby caused the defeat of his own party; another, in 1301, poisoned the guests at a banquet given to effect a reconciliation of the adverse factions in the city. Neri Abate set fire to his own house, near the Market of St. Michael, as well as the neighbouring houses of the Macci, and to those of the Cavalcanti in the Via Calzaioli, near the Baccano: unluckily a violent *tramontana*, or north wind, was blowing at the time, and half the city was consumed by the flames. Twenty years later, in 1326, the houses of the Abati were demolished to make room for the Via Cacciajuoli, thus uniting St. Michele with the Piazza della Signoria. Part of Arnolfo di Cambio's loggia had been burnt in the great fire; but it was temporarily restored in wood, whilst the brick pilaster to which Ugolino's image of the Virgin was fastened was protected by a *casotto*, or shed which was used as an oratory. The captains of the company of Or San Michele occupied the remainder of the loggia, which became their *bottega*, or booth for the sale of corn, and where they sung hymns and received offerings from the devout.

A "Magistracy of Abundance," or "Annona," as it was called, had existed in Florence from times so ancient that no record remains when it was first instituted. The captains, or officers of Or San Michele, eight in number, were appointed to purchase foreign grain when cheap, and to sell it below market price to the bakers, in order to equalise the price of wheat throughout the year. Like Joseph in Egypt, they spent the money acquired during years of prosperity in the purchase of foreign grain for days of scarcity. One of the duties of these officers was to ascend the tower of Or San Michele, once every year, to

reconnoitre the surrounding country; and according as the grain appeared more or less luxuriant, they had to decide on the necessity and the amount of their purchase of corn from abroad. A curious MS. of the Laurentian Library, written by one Domenico Lensi, a cornchandler, in the latter half of the fourteenth century, has a miniature representing the Piazza of Or San Michele, as it appeared in 1329, when a disturbance was expected, caused by the rise in the price of provisions. The Cornmarket is represented guarded by the Podestà, by the captain of the company, the Capitano del Popolo, the chief officer for the administration of justice, and by the headsman with his block and axe. No buildings appear in the Piazza, except the loggia with the Tabernacle of the Virgin, beneath which the officer appointed to receive the offerings was seated on a bench.

As the wealth of the company rapidly increased, the captains resolved to rebuild the loggia on a larger scale, and they selected for the work Taddeo Gaddi, the chief architect of the Commonwealth. Villani, in his Chronicle, states that the foundation-stone was laid, with great pomp and ceremony, on the 29th July, 1337, the Bishop of Florence officiating, in the presence of the Priors, the Podestà, and all the members of the government. The superintendence of the works was confided to the Guild of Silk Merchants. Taddeo Gaddi's design was a building of two storeys resting on lofty arches; the loggia for the corn-market below, and the chambers above for granaries.

Or San Michele is in the form of a parallelogram, and is cased with pietra-forte. Two years after the corner-stone had been laid, the city magistracy granted the petition of the Arte della Seta, or Silk Merchant's Guild, to decorate

one of the niches with a statue of their patron saint, St. John the Evangelist. So dilatory, however, were these silk merchants in performing their voluntary engagement, that from 1340 the niche remained empty for two centuries, when the statue was finally executed by Baccio di Montelupo, an artist of inferior merit, a contemporary of Michael Angelo.

Meantime, other guilds, following the example of the silk merchants in their proposal to decorate Or San Michele, were eager to give their support to a work emanating from the Guelphic or national party, which then filled the chief offices of the State. The building was thenceforward considered the peculiar property of the merchants and artisans of Florence. The major and minor arts into which these guilds were divided promised to supply a statue for every niche outside, and a painting within. The consuls and members of each particular guild likewise held themselves bound, on the name-day of their patron saint, to bring an offering to Or San Michele, which the company was to distribute among the poor; and they thus established their right of possession to the building. A singular custom was long retained here: the Signory, every Michaelmas Day, went to Or San Michele with new wine to be blessed: on their return to the Palazzo della Signoria, the Priors drank to the health of the Gonfalonier,* who responded to this toast by pledging that of the Florentine people.

The legacies and rich gifts which passed into the treasury during the plague of 1338, described by Bocaccio, enabled

* Gonfalonier, literally standard-bearer, an important office during the Republic, equivalent to mayor or chief magistrate of the city, and still in use.

the company to convert the loggia into a church; and the captains gave the commission for the work to Andrea Orcagna, who had succeeded Taddeo Gaddi as the most celebrated architect of the day.

The church of Or San Michele was not finished until 1359, nor were the arches of the loggia filled in, nor the rich and fanciful ornamentation of the windows with the statuettes and medallions added, until 1366. The small square medallions of angels and prophets placed at intervals on the walls are by Simone Talenti, the same who executed the tracery work over the door of the opposite church of San Carlo. The medallions of Luca della Robbia ware, surrounding the loggia, were placed still later, and correspond with the statues beneath. Some of these are in high relief, others perfectly flat, a style of work rarely to be found among Luca's productions, but of which we have seen an example in the Opera del Duomo: he only commenced this kind of relief shortly before his death. The rest of the medallions are painted in distemper to counterfeit Robbia ware.

Or San Michele was held in such veneration, that strict laws were passed prohibiting any noise in its vicinity. No gambling was allowed within a prescribed limit, and the infringement of these rules was punished by a fine, which if not paid, the defaulter was either imprisoned for a month in the *stinche*, or public prisons, or he had to undergo what was called baptism—namely, immersion several times in the Arno from one of the bridges.

The statue of St. John the Evangelist, on the southern front of Or San Michele, by Baccio di Montelupo, has too much the appearance of an academy study; it is stiff, the

neck also is too long, and the drapery heavy. Above the statue is a medallion in Robbia ware of two boy-genii, sweet and graceful in composition. They support the arms of the Guild of Silk—a gate * beneath a red arch on a white shield, surrounded by a garland of fruit.

Next the patron saint of the Silk Merchants is the niche assigned to the Guild of Physicians and Apothecaries (Medici e Speziali), whose residence was at the corner of the Mercato Vecchio. The arms of this company were the Madonna and Child, and to render the shrine worthy to contain the sacred image, it was richly decorated with statuettes. The statue belonging to this niche is now inside the church; it was executed by Simone da Fiesole, supposed to be a brother of Donatello, but it was removed from its place outside the loggia when a fanatical Jew threw a stone at it, in the year 1493, which caused a riot in the city. The image was, however, brought back to its destined niche, but a rumour having got abroad that it possessed the miraculous power of opening and shutting its eyes, such crowds were attracted to the spot, that the Grand-Duke Ferdinand I. ordered it a second time to be removed to the interior of the building, where it has remained ever since. The Florentine municipality have thought fit lately (1868) to place Donatello's celebrated statue of St. George, belonging to the northern front, in the vacant niche, because less exposed to the weather.† The medallion of the

* The gate of Sta. Maria, Por San Maria, in the district inhabited by the Guild of Silk.

† The Director of the fine arts in Florence (1870) proposes to place a copy of Donatello's St. George in the niche to which the statue properly belongs, and to remove the original for safety to the Museum of the Bargello.

Madonna above the niche of the Medici e Speziali is very lovely. She sits gracefully beneath an arch, with a lily on either side.

After the niche of the Physicians and Apothecaries follows that appropriated to the Furriers, l' Arte dei Vajai (ermines), whose Residence was in the Pelliceria, or Street of Furs, behind the Via Calimala: the arms of this company are, a sheep with ermines on a blue field: their niche contains the marble statue of St. James, by Nanni di Banco, a sculptor who lived early in the fifteenth century, and was a friend of Donatello. His works in the Cathedral have been already mentioned. He never attained any great proficiency in his art, partly because he was not dependent on it for his livelihood, and only practised it as an amusement, partly because he had never received a thoroughly professional education. The statue of St. James is poor in execution; a bas-relief below represents the beheadal of the saint, while above is his apotheosis.

The fourth niche belongs to the Guild of Flax Merchants (Linajaoli), whose Residence was in the Piazza di Sant' Andrea, near the Mercato Vecchio. The statue of St. Mark is by Donatello; and Vasari informs us, that all who looked upon it were filled with admiration, and that even Michael Angelo declared, "If such the man really appeared when alive, the goodness stamped on his countenance must have vouched for the truth of what he taught." Donatello was supposed to have been assisted by Brunelleschi in this work, but later researches have proved the statue to have been wholly his own. So much care was bestowed, that Nicolò di Pietro di Arezzo, the eminent sculptor who had been employed for the gates of the Cathedral, was sent

to Carrara to choose the marble. When Donatello had finished this statue to the best of his ability, he exhibited it before the syndic of the Guild of Flax Merchants, who was far from satisfied at his performance; but when, a few days later, the statue was placed in its niche, his admiration knew no bounds. By whatever means Donatello had attained his scientific application of the laws of optics to his study of the antique, whether derived from Brunelleschi or the results of his own keen observation of nature, he undoubtedly possessed this knowledge in an eminent degree, and, in the words of Cavalcaselle, "The art of creating form, so as to appear natural at certain distances or heights, has seldom been better applied than in St. Mark of Donatello." * The head of this statue is fine and speaking; the pose is simple and dignified, and the drapery beautifully arranged. The decorations of the niche, which are unworthy of the statue, are by two artists, Perfetto di Giovanni and Albizzo di Pietro.

The first statue, on turning the corner to the western front, is that of St. Eloy or St. Lo, the patron of Farriers, Blacksmiths, and Workers in Metal (l' Arte dei Maniscalchi e degli Orafi). The blacksmith's tongs are ingeniously used as an ornament within the niche. The statue is meagre and stiff, but has dignity, and the head might be a portrait. It is attributed to Nanni di Banco, but is so superior to his sculpture in general, that some doubt has been entertained whether it is really his; it is not mentioned in the catalogue of his works in the Strozzi Library. The bas-relief below is

* See "History of Painting in Italy," by Crowe and Cavalcaselle, vol. ii. chap. x. p. 280.

more certainly by the hand of Nanni. It records a miracle of St. Eloy, who one day, when shoeing a restive horse which was possessed by a demon, and was kicking and plunging, cut off the animal's leg to fasten the shoe, and, having completed his task, made the sign of the cross, and restored the severed limb. St. Lo was a French goldsmith as well as blacksmith, and a golden chain he wrought for King Dagobert is still preserved in the Museum of the Louvre. The sanctity of his life caused him to be chosen Bishop of Noyon, and, although he lived in the seventh century, he was so long held in veneration that a hymn was addressed to him as late as the sixteenth century.*

The statue to the left of St. Lo is by Lorenzo Ghiberti, and represents the first martyr Stephen. It was placed here by the Guild of Wool (l' Arte della Lana), and replaced another statue of St. Stephen of inferior size, and probably inferior merit. The present statue is one of the finest which adorns this loggia, and Lorenzo was ordered to make it life-size. He had already executed the statue of St. John the Baptist for the Guild of Foreign Wool Merchants (l' Arte di Calimala). The drapery, though simple and broad, is not heavy; the head is noble, and the hands are admirable. This statue was so highly esteemed that on its completion, between 1425 and 1428, the consuls of the Guild of Foreign Wool requested that it should be placed in the niche facing their Residence in the Via Calimala. This house with battlements is now occupied by the officiating priest of Or San Michele, and by the notary, who has charge of the archives kept above the church in the chamber once

* See "Tuscan Sculptors," by Charles Perkins. Appendix to chap. v.

used as a granary. In the Commentaries of Lorenzo Ghiberti, published in the last edition of Vasari's works, allusion is made to the pains he bestowed on the statue of St. Stephen, and, in another part of the work, Vasari mentions the fine polish Ghiberti gave to the bronze.

St. Matthew, also by Ghiberti, has even higher excellence. Michelozzo, the pupil of Donatello, and the friend of Ghiberti, was associated with him in the work, and some have given him the whole credit. The date, 1420, is inscribed on the border of the dress, and proves that this statue was anterior to that of St. Stephen. The niche was first assigned to the Guild of Bakers, who intended to place a statue of St. Laurence there, but their funds falling short, the Signory compelled them to yield the place to the Stock-Brokers (l' Arte del Cambio) connected with the Mint, who placed their own patron saint St. Matthew here; he who "sat at the receipt of custom." The figure is dignified, the action free, and there is even greater simplicity in the folds of the drapery than in the statue of St. Stephen; the niche itself is very beautifully ornamented, and was also the work of Ghiberti. The two statuettes in white marble of the Angel Gabriel and the Virgin Mary, representing the Annunciation, on either side of the Tabernacle, are by Nicolò di Piero de' Lamberti di Arezzo, and were probably executed in 1408, the same year that he went to Carrara, as already mentioned, to superintend the selection of marble for the statue of St. Mark. These statuettes are much commended by Vasari, and are remarkable for the freedom with which the artist has treated the old type.*

* See Vasari, "Vite dei Pittori," vol. iii. p. 38, and "Donatello, seine Zeit und Schule," by Dr. Hans Semper. 1870.

The statue belonging to the first niche, on the northern front, is St. George, the patron saint of the Swordmakers and Armourers (l' Arte dei Spadai e Corazzi), and is the noblest work of Donatello.* The youthful warrior stands firmly poised on both feet, the left hand resting lightly on his shield; the features are fine, and the countenance expressive of a lofty spirit; he seems to pause, and, looking sternly at his adversary, to measure his strength before attacking him. There is depth and absorption in his eyes, but the whole bearing of the statue has more of the soldier than the saint. The armour and the scanty folds of the mantle are so arranged as to display the form beneath to the greatest advantage. Donatello is remarkable for the fine polish he gives to the surface. The arms of the Guild—a coat of mail and rapier—are represented above, with the legend of the saint below, in a bas-relief by the same artist; in which the action of St. George, as he encounters the dragon, is very spirited, and the horse, as well as the timid and shrinking female, are admirably executed. Above the statue Donatello has represented the head of an old man, intended to personify the Eternal.

The next niche belongs to the Guild of Smiths, Carpenters, and Masons (l' Arte di Fabbri e Legnaioli), and contains a group by Nanni di Banco, representing four sculptors—Claudius, Nicostratus, Sinfronius, and Castorius, who suffered martyrdom in the reign of Diocletian, and have been canonized. The group has little artistic merit, but derives interest from an anecdote related by Vasari in his life of

* This statue was recently removed for the second time to the niche of the Apothecaries, on the southern front.

the sculptor. Nanni had just finished the four statues when he discovered that he had placed them in attitudes which rendered it impossible for them to enter the niche intended for their reception; he hastened to Donatello, and asked his advice; his friend, amused at Nanni's want of forethought, replied by promising to pack all the four saints into their niche, on condition that Nanni should provide a supper for him and his apprentices. This offer was gladly accepted, and Nanni left Florence, by Donatello's advice, to execute a commission at Prato, which occupied him several days. Meantime Donatello set to work, and by lopping off the shoulder of one statue and the arm of another, he succeeded in fitting all four into their niche. Nanni, on his return, found his errors corrected, and gladly paid the forfeit he had promised. In the relief below this group the influence of the study of ancient art may be traced. Part of the composition is almost a repetition of a Greek gem. The sculptor who chisels out the statue of a boy is in graceful movement; and he, as well as the man hewing at the capital of a column, wears the costume of the period. The medallion in Robbia ware, above Nanni's statues, contains the arms of the Guild of Masons, and is one of Luca's first attempts to introduce colour in the clay before applying the varnish. The device is a white hatchet on a red field.

The statue in the succeeding niche is likewise by Nanni di Banco. It represents St. Philip, and was made for the Guild of Hosiers (Arte delle Calze), whose trade gave its name to the Via de' Calzaioli. Donatello was at first requested to make this statue, but the Hosiers considered the price he asked exorbitant, and therefore commissioned

Nanni; such, however, was their confidence in Donatello's probity that they consulted him what they should pay his substitute. To their surprise, he named a sum exceeding that which he had asked; and when they remonstrated he replied that Nanni, not being so expert, would find the task more difficult, and require a longer time for its fulfilment; therefore he ought, in justice, to receive higher remuneration, an argument which probably met with as little approbation from the hosiers of those days as it would from the enlightened advocates for free competition in the present. The arms of the Hosiers are three black stripes on a white ground.

Next to the statue of St. Philip is St. Peter, by Donatello, executed for the Guild of Butchers (Arte dei Beccai). The posture is easy, the countenance full of life, the drapery falls gracefully, and the hands are modelled with care. The finish bestowed on the hair and other details deserve notice. The dignity of the figure is, however, diminished by its short proportions, a defect probably arising from too close an adherence to the model. The medallion above is a very fine specimen of Luca della Robbia ware—a goat, or *becco*, the device of the Butchers,* between two lovely boy-genii, who support the shield, which is surrounded by an exquisite garland of flowers.

The first statue on the eastern front of Or San Michele is St. Luke, by Giovan Bologna, a work of art belonging to a much later period than those already mentioned. The statue was cast in bronze by one Giovanni Alberghetti, for

* The name *beccaio*, for "butcher," is probably derived from the kid —*becco*, "goat"—being the meat chiefly eaten in those times.

the Guild of Advocates (l 'Arte dei Guidici e dei Notari), in the middle of the sixteenth century. It is a fine specimen of Giovan Bologna's style of composition and treatment. The arms of the guild, above, are a gold star on a blue shield, also supported by boy-genii. The central niche belonged to the Tribunal of the Mercanzia—the legal body deputed to settle any difference which might arise in commercial transactions. This magistracy became very important, and, as Captain Napier relates, was instituted by the guilds themselves. The major and minor arts nominated a certain number of eligible citizens, six of whom were drawn every four months, and selected as officers of the Mercanzia, and in any case of extraordinary difficulty eleven more were added to this number. The tribunal appears to have enjoyed a European reputation.* Donatello was employed by the officers of the Mercanzia to construct the niche as well as to make the group within; but some disagreement arising about terms, as in the case of the Hosiers, they hesitated between Ghiberti and Donatello, and the work was ultimately assigned to Andrea Verocchio. The subject chosen was Our Lord and St. Thomas, to signify that this tribunal never pronounced judgment without placing a finger upon truth. Andrea was a pupil of Donatello. The drapery is somewhat confused from the multiplicity of folds, and the work is rather that of a painter or goldsmith than sculptor; but the group is executed with great skill. Vasari describes it as so perfect that Verocchio, convinced he could never again make one equal to it, abandoned sculpture for painting, as later

* See Napier's "Florentine History," vol. iv. p. 49.

he forsook painting, because compelled to yield the palm to his pupil Leonardo da Vinci. The arms of this guild—a gold star on a blue field on the medallion above—is surrounded by a garland of fruit, admirably executed.

The statue which follows that of Our Lord and St. Thomas was the first placed outside the loggia in the year 1414. It represents St. John the Baptist, and was executed for the Guild of Foreign Wool Merchants by Lorenzo Ghiberti. Their arms above consist in an eagle grasping a bale of wool, on a red field, and encircled by a beautiful garland, in flat Robbia ware. The statue of St. John is inferior to that of St. Stephen and St. Matthew, by the same master.

On the southern side of the piazza of Or San Michele, and at the entrance to a narrow passage, large shutters enclose what was once a tabernacle by Andrea del Sarto, now almost wholly destroyed, but marking the house where this favourite Florentine artist worked with his pupil Franciabigio.

To the right, a covered staircase connects the church of Or San Michele with the former Residence of the Arte della Calimala. The entrance from the Via Calimala conducts to the upper chamber, once a granary, but since 1569 used as a public office to contain the contracts of marriages and wills. These were previously kept in the Residence of the Guild of Notaries, at the corner of the Via del Proconsolo and the Via Pandolfini, in which lived the magistrate called the Proconsolo. The office in Or San Michele is daily open to visitors; and the construction of this vast and lofty chamber, with a vaulted roof springing from one great central column, is very remarkable. Above the chamber is

a second, and both are surrounded with shelves on which are arranged the contracts, dating from a very early period: among them are all the records which belonged to Dante Alighieri. A narrow spiral staircase at one angle of the building, which connects both storeys, leads from the church below to the roof, from which the captains of the Company of Or San Michele were wont to survey the country round in order to decide on the price of corn. A splendid view is here obtained of the city and its vicinity. Over the small door to this staircase, within the church, is a roughly-hewn bas-relief representing the old corn-measure, and blades of wheat are carved at every angle outside the building.

The interior of Or San Michele is remarkable for its beautiful structure; square columns and pilasters support a noble vaulting, originally coloured blue and spangled with golden stars, the remains of which may still be seen above the altar of St. Anna. An attempt has been made in recent years to restore this colour, but the effect of the fresh and brilliant blue was so entirely out of harmony with the sober and faded hues of the frescos around, that it was judiciously removed. There are still remaining a few heads of patriarchs and prophets by Jacopo Landino of Prato Vecchio, in the Casentino.* He was a pupil of Taddeo Gaddi. The frescos on the pilasters have nearly perished, but a St. Bartholomew, a Magdalene, and St. Stephen can be traced, all of which are attributed to Morandini of Poppi, in the Casentino. The richly-coloured glass which fills the upper

* The Casentino, a district situated near the source of the Arno. A picture of the Madonna and Saints by this master still exists in San Tommaso, Mercato Vecchio. See preceding chapter.

portion of the arches, represents scenes from the life of the Virgin.

Facing the entrance, to the right, is the celebrated Gothic shrine of Andrea Orcagna, containing the sacred picture of the Madonna, which, except on rare occasions, is kept concealed behind a curtain. With strange inconsistency and absence of outward show of reverence, devout worshippers may be seen occupying the wooden benches which fill the central space, at the hours when no mass is performed, and the sacristan scattering his *segatura*, or saw-dust, and broom in hand, busily engaged sweeping the church. He is the person to whom strangers, desirous of seeing Ugolino's picture, are expected to apply; and before removing the curtain, he proceeds to light the tapers in front of the image—a custom which was enjoined by the captains of the Company of Or San Michele, at one of the earliest chapters of their order. This picture represents the Madonna with the Infant Jesus on her knee, who, pressing one little hand against his mother's cheek, grasps a goldfinch with the other; angels on either side bend their heads in adoration. The expression of the Virgin is very sweet, though there is greater beauty in some of the angels; the action of the child would be graceful, were it better executed; the goldfinch, so often introduced into paintings of Holy Families, is supposed to be symbolical of sacrifice, from the red streaks among its feathers resembling blood. It is hardly possible to trace the Byzantine mannerism of Ugolino of Sienna in this picture, as we neither find the elongated head, long curved nose, sharply-defined mouth, nor the attenuated arms and slender fingers peculiar to this master. Although Lanzi believes that it is by Ugolino, Cavalcaselle attributes it to

Lorenzo Monaco. There is, at all events, enough sweetness and dignity of expression to admit of its being classed among the remarkable productions of a revival of art. In the words of Cavalcaselle, "The glories round these eight angels, two in front waving censers, are characteristic of the close of the fourteenth century." Lorenzo Monaco was a Camaldolese monk, the disciple of Agnolo Gaddi, and therefore of the school of Giotto. His pictures are rare, but this is in so dark a position it is difficult to pronounce on its merits; judging, however, from other works by the same master, he does not appear ever to have attained so much simple grace and purity as is here displayed: the connoisseur, therefore, may be inclined to accept the antiquarian evidence of Count Luigi Passerini, who believes the picture to be by Orcagna, the architect, sculptor, and probably painter of this marvellous shrine. The original painting of Ugolino (if it escaped the fire which destroyed the first loggia) must have been lost, or decayed with time, and the Company of Or San Michele doubtless ordered another picture, worthy of the splendid shrine, which was to be devoted to the worship of the Virgin.

Orcagna has contrived to give his shrine the appearance of having been carved out of a single piece of marble. Yet Vasari informs us that Andrea and his brother Bernardo chiselled each figure separately, and afterwards, to avoid any blemish on the polish of the marble, united them by copper soldered with lead in place of mortar. Small reliefs contain scenes from the life of the Virgin, which, on the eastern front, behind the picture, are surmounted by one of larger dimensions.

The reliefs on the northern side represent the Birth of the

Virgin, and her Dedication in the Temple; on the western front, beneath the picture of the Madonna, are the Marriage of Mary and Joseph, and the Annunciation—both very beautiful. On the southern side is the Birth of the Saviour, and the Adoration of the Magi; on the eastern side, the Presentation in the Temple, and an Angel appearing to the Virgin to announce her approaching death, a scene which is represented with much grace.* The larger relief, above, contains the Death of the Virgin, and her Assumption. The Apostles are gathered round the dead body of the Mother of our Lord; the figure with a hood, to the right, standing a little behind the rest, is, according to Vasari, the artist Andrea Orcagna. Below this bas-relief, in Gothic letters, are the words, *Andrea Cionis Pictor Florentinus Oratorii Archimagister Extitut Hujus MCCCLIX.* The shrine occupied Andrea fourteen years, and cost about 8,600 golden florins. The jewels with which it was once decorated have, however, now been removed, and false ones substituted. It is sculptured throughout with exquisite taste and is carefully finished; an elegant border of cockle-shells surrounds the smaller reliefs, which have also alternate high reliefs representing the theological and cardinal virtues. At the angles above are statuettes of prophets and evangelists, and on either side of the picture, within the arch, are sculptured angels, who float upwards, bearing in their hands lilies, palms, and other emblems. The shrine rests on a step with a mosaic entablature, and is

* This relief is supposed to represent the angel warning Mary to fly into Egypt; but the aged appearance of the Virgin makes this explanation impossible.

surrounded by a marble pavement inlaid with various patterns and colours; a light bronze railing set in a beautiful marble frame encloses the whole structure. At each corner is a cluster of columns having a rich capital, with seated lions and lionesses. From the centre of this springs a single column ornamented in mosaic, supporting an angel carrying a bronze candelabrum.

The old novelist Françesco Sacchetti has written some quaint lines on this tabernacle, in the form of an address to the Madonna, in which he declares that her shrine in Or San Michele is the most beautiful in existence, and proceeds to enumerate all the saints whose images adorn the walls or pilasters of the loggia, concluding by a description of the altar to St. Anna, which is likewise in this church.*

This altar, dedicated to the patron saint of Florentine liberty, was placed here by the command of the Signory in 1349, after the expulsion of the tyrannical Duke of Athens. The group of statuary representing the Virgin on the lap of St. Anna, was executed by Françesco di San Gallo in 1526. Though the Virgin, a full-grown woman, seated on the lap of her mother, does not form a pleasing subject, the composition is simple, dignified, and not devoid of grace. In the words of Mr. John Bell, "St. Anna is a finely imagined form, a very model for sculptors—a noble figure in the decline of life, conceived full of sorrow; the expression of the countenance mournful and touching, though without beauty; much harmony and keeping in the long, fine, angular limbs and careworn face; and the whole in a simple style." The group is a good specimen of the master, who was a pupil of

* The original poem may be read in the National Library.

Sansovino, but belonged to a period when art was in the decline. There was formerly a painting by Agnoli Gaddi in this place, representing Christ disputing with the Doctors, which is mentioned by Vasari; but it was destroyed when the new sacristy was arranged behind the altar of St. Anna.

The statue of the Madonna under glass, to the left of this altar, is the same that once stood in the niche outside, belonging to the Guild of Physicians and Apothecaries, and has no great merit as a work of art. Vasari attributes it to one Simone, a pupil of Brunelleschi, and possibly the brother of Donatello.

Concealed by a curtain behind an altar to the right of Orcagna's shrine, is a wooden crucifix of the rudest workmanship; it was once attached to a pilaster of the Loggia, where Bishop Antonino, as a boy, was in the habit of worshipping. There is an interesting fresco of the subject in the cloisters of St. Mark, by Bernardino Pocetti. This neighbourhood is filled with recollections of the good bishop, who may truly be said to have left "foot-prints in the sands of time." His early home, as before stated, was in the Via dello Studio, near the Piazza del Duomo, at which time he was in the habit of coming to Or San Michele to pray before the crucifix of the Loggia. After some years of monastic seclusion in St. Mark's Convent, he was named Archbishop of Florence at the earnest recommendation of Fra Angelico and of his brother monks, and then came to inhabit the palace in the Piazza di San Giovanni. He preached to the people from the pulpit attached to the small church of Santa Maria Nipoticosa, in the Via Calzaioli, and finally he instituted the Company of

Buonuomini, for the relief of those who are ashamed to beg, establishing its residence in the church of San Martino, a few steps removed from Or San Michele.

CHRONOLOGY.

	A.D.
Abate, Neri, fire caused by	1304
Abati (houses of) destroyed	1321
Andrea del Sarto died	1530
Baccio di Montelupo died	1533
Brienne, Walter de, Duke of Athens, in Florence	1342
„ „ „ died	1356
Calabria, Duke of, Lord of Florence	1326
Calzaioli, Via, widened by the Duke of Athens	1342
„ widened a second time	1844
Castruccio Castracani died	1328
Donatello died	1468
Ghiberti, Lorenzo, died	1455
Giovan Bologna died	1608
Innocent IV. died	1254
John XXIII., Pope, died	1419
Lorenzo Monaco living	1410
Michelozzo Michelozzi died	1470
Nanni di Banco died	1421
Orcagna, Andrea, completed Or San Michele	1338
Orcagna, Bernardo	1338
Or San Michele (Loggia of) begun	1284
„ „ finished	1290
„ Company of	1291
„ Church of	1304
„ described by Domenico Lensi	1329
„ Church of, rebuilt by Taddeo Gaddi	1337
„ „ continued by Andrea Orcagna	1338
„ „ finished	1359
„ „ windows, statuettes, &c.	1366
Piero Lamberti, Nicolò di, living in	1444

	A.D.
Plague described by Bocaccio	1338
Pocetti, Bernardino, died	1612
Robbia, Luca della, died	1481
Sacchetti, Françesco, died	1400
San Carlo, Church of, built	1380
San Gallo, Françesco, father of Giuliano and Antonio, living	1550
Silk, Guild of, offered to place a niche outside Or San Michele	1340
Uberto degli Uberti and Infangati beheaded	1298
Ugolino died	1330

CHAPTER XIII.

PIAZZA DELLA SIGNORIA.

THE Piazza della Signoria has returned to its original designation, after an interval of two hundred years, during which period it was known as the Piazza del Gran Duca. It formerly occupied a far smaller area, as the central space has been enlarged by the demolition of houses which belonged to some powerful families, and several churches which stood here have likewise been destroyed. The principal of these was San Piero Scheraggio, nearest the Palazzo della Signoria, in which the ceremony for the election of the Priors of the Republic took place every two months. The Priors were all chosen from among the citizens, to the exclusion of the nobles, a measure which was carried in 1282 by the Consuls of the Guild of Foreign Wool. The number of Priors was afterwards increased from two to six, to represent each of the six Sestieri, or districts into which the city was divided; and when this change took place, the ceremony of election was transferred to the church of San Piero Maggiore. In times of public disturbance, the Gonfaloniers and Priors frequently sought refuge within the sacred precincts of San Piero Scheraggio. The word *scheraggio* means drain, and the church took

its name from the drain in which all the rain-water which fell in the city was collected and carried to the Arno. The chief entrance to San Piero Scheraggio was near the present entrance to the Uffizi, leading to the Gallery of Paintings; and within the church was preserved the Fiesolan Caroccio, which was captured in 1010: the wheel, the emblem of the district of San Piero Scheraggio, was probably adopted from this circumstance, as it appears to have been a favourite emblem of the Etruscans. The marble pulpit, adorned with reliefs, was conveyed to this church from Fiesole; the Caroccio perished in course of time, but the pulpit was transported in 1782 to the little church of San Leonardo in Arcetri, outside the Porta San Giorgio, where it still remains. San Piero Scheraggio was one of the largest churches in the city; it was deprived of one aisle in 1561, when the Uffizi was built, but was not completely demolished until 1743.

The most beautiful object in the piazza is the Loggia di Orcagna, or, as it is more usually called, the Loggia de' Lanzi, from a guard of Swiss lancers, who were placed here when in attendance on the Grand-Duke Cosimo I. This loggia is formed of wide and lofty arches, supporting a platform or terrace, and was intended to afford shelter from the weather for the citizens, when engaged in the discussion of public affairs. The building was commenced in 1376, and though it has generally been attributed to Andrea Orcagna, his death about the year 1368 renders this impossible; and documents exist which prove that the loggia was constructed by Simone di Françesco Talenti and Benci di Cione. Benci di Cione was a native of Como, and therefore considered a foreigner in Tuscany. He came

to Florence when young, to practise his trade as a builder, but he soon became one of the most distinguished architects and engineers of his time. He was frequently chosen one of the judges when there was a competition of artists for the façade of the Cathedral, and he was employed by the Commonwealth in war to direct sieging operations. Though he rose to be a Prior of the Republic, he did not escape the attacks of jealous rivals, and it appears in the State archives that an accusation was preferred against him by some unknown person, who, through the Tamburo of the Esecutore,* declared Benci di Cione ineligible for office, because a foreigner and married to a lady of the Ghibelline family of Davanzati. The architectural ornaments round the lunettes of Or San Michele, and the elegant façade of the Church of San Carlo, sufficiently attest the genius of Simone Talenti. The grand vaulting of the Loggia de' Lanzi is by Antonio de' Pucci, an ancestor of the well-known Florentine family.

The loggia is described by Mr. John Bell as "a magnificent colonnade or open gallery, consisting of only three pillars and three arches—large, spacious, and noble. Five steps run along the front, on which the platform is raised. Columns in flat clustered pilasters rise from a short and highly ornamented plinth; one vast massive shaft of thirty-five feet in height, terminating in a rich and beautiful capital of the Corinthian order. The shaft proceeds from a curved base, embellished by the favourite Marzocco. Grace and lightness of effect are produced from the capitals supporting a frieze and projecting cornice of elegant proportions, which

* "Tamburo of the Esecutore," a box to receive public accusations.

rises with an open parapet above the arches, and gives a fine square to the whole building."

Below the parapet are the arms of the Republic, as well as allegorical representations of the four cardinal and three theological virtues, emblematic of what ought to be the foundation of all good government. When these statuettes were first placed in their respective niches, they were set in a frame of blue stained glass, the work of Leonardo, a Vallombrosian monk, and they were painted and touched up with gold by Lorenzo de' Bicci to heighten the effect.

The ceiling of the loggia is composed of semicircles, according to the purest Grecian style of architecture, differing from the usual practice in the fourteenth century, when the circles were divided in four equal parts. The whole construction is a noble combination of Greek and Gothic, and is remarkable for its perfect harmony of proportion. The wide span of the arch was so much admired in the time of the Grand-Duke Cosimo I., that Michael Angelo proposed that the colonnade should be continued all round the piazza—a scheme which was only laid aside from the vast expense required for its fulfilment. A stone wainscoting which lines the back and one end of the loggia, has a most elegant border of acanthus leaves and lions' heads. There were formerly two entrances, one in front, by steps from the piazza, the other by a staircase at the end facing the Palazzo della Signoria, which was specially reserved for the Priors. There were no statues in the loggia before the middle of the sixteenth century; and even after the three groups by Donatello, Benvenuto Cellini, and Giovan Bologna had been placed beneath the arches, the space within was left free, allowing the breadth of its proportions

to be seen. The Grand-Duke Pietro Leopoldo first began to fill up the interior with sculpture.

The bronze group of Judith and Holofernes was cast by Donatello for Cosimo Vecchio, and retained in the private Palace of the Medici until 1494. On the expulsion of the Medici from Florence, the statue was placed in front of the Palazzo della Signoria, and was regarded as symbolical of liberty; the strong woman representing the Republic destroying tyranny, personified by Holofernes. The words inscribed beneath are, *Exemplum salutis publica cives posuere;* beside them is the sculptor's name, *Donato fec.* Some time later, when the Republic was placed under the protection of the Saviour, Judith and Holofernes were removed within the cortile, and Michael Angelo's statue of David—typical of Jesus Christ, "the Son of David"—was placed before the door of the Palace. In 1560 Donatello's group was conveyed to its present position, at the head of what had been the Prior's entrance to the loggia. It is not one of the sculptor's best productions; Judith is diminutive, and Holofernes, seated at her feet, appears quietly to submit to the operation of sawing off his head. The group is deficient in grandeur of design and execution.

The Perseus of Benvenuto Cellini, in bronze, is one of the most remarkable works ever executed by this artist, to which he was stimulated by the taunts of Bandinelli and other artists in the service of the Grand-Duke Cosimo I. Perseus stands triumphantly over the body of Medusa; a sword in his left hand, and the Gorgon's head in his right. The attitude of the young hero is animated and free, and the whole is so beautiful in proportion that, although the figure is far above life-size, it does not at first sight appear to

exceed the ordinary size of a man. The body and head of the Medusa are represented streaming with blood, a clumsy attempt to copy what is impossible in sculpture, and revolting from exaggeration. The composition is confused, and the mangled body lies doubled up on a velvet cushion, instead of resting on the naked rock.* The pedestal, which is likewise by Benvenuto Cellini, has three extremely beautiful bas-reliefs, representing scenes from the Greek legend. In the autobiography of the artist, there is a most graphic and amusing account of the difficulties he had to overcome, when casting this beautiful group. It was in 1545, shortly after Benvenuto's return from Paris, that, by the desire of the Grand-Duke Cosimo I., he made a design in wax of Perseus, which met with so much approbation that he immediately received a commission to execute the statue. Benvenuto had made his first experiment in bronze casting, in a colossal bust of the grand-duke.† In the midst of this anxious operation he was seized with fever, and, when confined to his room, he was suddenly informed that Perseus was irrevocably spoiled. Driven frantic by the news, he leaped from his bed, and, dealing blows right and left on all who offered consolation, he rushed to his workshop, and gave orders immediately to feed the furnace with more wood. Finding the metal itself nearly exhausted, he added all his own pewter dishes and plates,—about two hundred; and when the bronze began to flow again, returning to his room, he threw himself on his knees to thank God for this mercy, and then slept tranquilly. His fever

* See Mr. John Bell's "Notes on Italy."

† This bust is now preserved in the Museum of the Bargello.

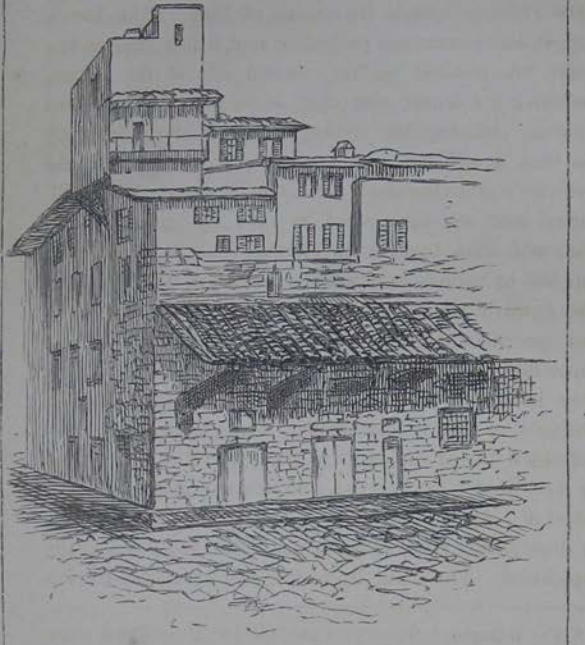
was completely cured by the violent exertion he had made, and as soon as day dawned again he devoured a fat capon, supplied by the thoughtful care of his faithful housekeeper, Mona Fiore.*

A few years later, about 1585, the French artist, Giovan Bologna, executed his celebrated group of the Rape of the Sabines. Like Benvenuto, he too was roused to greater exertions by the observations of envious artists, who declared him incapable of a work of these dimensions. He proposed to represent the stages of life—youth, manhood, and old age; and, as a type of vigorous youth, he selected a young man of the Ginori family, who was remarkable for his height and perfect proportions. Happening to meet him one day in the Church of San Giovannino, near the Palazzo Ricardi (then Medici), Giovanni surveyed him so earnestly that Ginori inquired if he wished to speak with him. The artist apologised for his indiscreet behaviour, but ingenuously confessed his desire that he should stand as a model for one of the figures in his group. The young man good-humouredly consented; and the Rape of the Sabines was produced, which, though the latest, was perhaps the most successful piece of sculpture ever executed by Giovan Bologna. Mr. John Bell again remarks: "We behold a bold and spirited youth forcibly tearing a beautiful female from the arms of her father, a feeble old man; he is beaten down, and kneels on the ground clinging to the ravisher, and endeavouring to rise. The youth, whose figure is formed in fine proportions, full of strength and manly vigour, not only lifts the young female from the

* See "Vita di Benvenuto," 8vo., vol. i. p. 279.

ground, but holds her high in his arms. The whole is finely told, and constitutes a group of merit, especially when beheld in a front view. The figures are, however, not well balanced, they rise perpendicularly, one above the other." The bronze pedestal, also executed by Giovan Bologna, is richly adorned with bas-reliefs representing the same subject. Towards the middle of the last century, Pietro Leopoldo placed under the loggia six female statues, which represent the Priestesses of Romulus, and which he brought from the Medici Villa, at Rome. He also placed the two lions at the entrance from the piazza; one is antique, the other an imitation by Flaminius Vacca. Hercules slaying the Centaur Nessus is by Giovan Bologna, and was brought from the Canto de' Carnesecchi.* It is a spirited group, carved out of a solid block of marble. Facing the central arch is the group of the dying Patroclus, supported by Ajax, which was brought hither from the southern end of the Ponte Vecchio. There is so excellent a copy of this group in the cortile of the Palazzo dei Pitti, that it is uncertain which is the original. The Rape of Polyxena, by the living sculptor Fedi, was added in 1866. This diagonal, rather than spiral, group exhibits considerable power in overcoming the difficulty of the subject for composition, and has spirit and feeling. It is best seen from the piazza. The loggia is unfortunately disfigured by thermometric and barometric disks, and by several inscriptions. One of these, in Latin, by Dr. Giovanni Lami, refers to the change in the year, which was begun on the 1st January instead of on the 25th of March, as had been

* The corner of the Via de' Banchi and the Via Panzani.



Tetto de' Pisani—Piazza della Signoria.

customary until 1749, when the alteration was enforced by a decree of the Grand-Duke Francis II. of Lorraine. The other inscriptions are in Italian, and were placed here in 1865, 1866, and 1871, to record the annexation of Milan Venice and Rome to the kingdom of Italy. Above each is their emblem.

The Piazza della Signoria has lost a distinctive feature since Florence became the capital of Italy. The broad, rugged, and picturesque projecting roof, which many a traveller will recollect on the western side of the Piazza, sheltering the former post-office, is no more. The whole building, including the ancient Tower of the Infangati,* has been demolished, and a modern palazzo, in the old rustic style of architecture, has taken its place. This well-known roof was constructed in 1364 by prisoners from Pisa, who were brought to Florence after a defeat, and exposed to various insults and contumely. On this spot also formerly stood the Church of Santa Cecilia, or, as it was specially designated, "The Merchant's Church," because here the silk and wool merchants congregated from their booths—*botteghe*—in the Por San Maria or the Via Calimala, to discuss their affairs. Santa Cecilia was one of the oldest sacred buildings in Florence; it was destroyed by Neri Abate's fire in 1304, and was a second time demolished in 1367, when it was rebuilt some feet farther back, to allow greater space in the piazza. In 1783 it was finally suppressed. The street leading from the piazza to the Por

* The Infangati, a Ghibelline family allied with the Uberti, whose houses stood on the opposite side of the piazza. The reader will recollect that Mangia degli Infangati suffered death with one of the Uberti in the garden of San Michele.

San Maria is called the Vaccherecia, from the family Vacca, or from being opposite the Tower of the Palazzo della Signoria, whose bell was popularly known as the *vacca*, or cow. In a small house of this street lived Tomaso Finiguerra, the inventor of niello, which led to copper and steel engraving, 1420—1480. The brothers Pollaioli had also their workshops in the Vaccherecia.

On the opposite side of the piazza, adjoining the north-western angle of the Palazzo Vecchio, stands the Fountain of Neptune, surrounded by Tritons, the work of Bartolommeo Ammanati. Born in 1511, at Settignano near Florence, Ammanati was a pupil of Baccio Bandinelli, but never rose above mediocrity. Bandinelli himself was so desirous to obtain the commission for making this fountain, that he is said to have hastened to Carrara before the block of marble could be removed from the quarry, and to have cut it the exact size to suit his design, hoping that the grand-duke would thus be compelled to entrust the work to him. On his return to Florence he at once began to model the group, but before he could finish it he was taken ill and died. Five artists then entered into competition—Cellini, Ammanati, Giovan Bologna, Vincenzio Danti, and Il Moschino of Pisa. The best design was acknowledged to have been that of Giovan Bologna, who was probably at that time residing in the house of his patron Vecchietti; but it was set aside on the plea that so important a work could not be confided to the youthful artist. Cellini's design was considered second, but he offended the grand-duke by admonishing him, in the presence of an ambassador from Lucca, not to disgrace himself by his choice of an inferior artist. Ammanati's design was the third chosen,

and he therefore received the commission, which he executed in 1571. A clumsy colossal figure of Neptune stands on a car drawn by sea-horses. The artist has mistaken feebleness for ease, and the size of the god is out of all proportion with the rest of the fountain. Below him are male and female figures, and other ornaments in bronze.*

A few paces from this fountain stands the bronze equestrian statue of Cosimo I. by Giovan Bologna. It rests on a marble pedestal, decorated with bas-reliefs, which commemorate triumphs in the life of this base and cruel tyrant. The statue is fine; Cosimo has the air of a conqueror, and he sits with graceful ease upon his charger. The animal is well executed, and admirably modelled. When first completed, Giovanni ordered the scaffold by which it had been protected to be lowered to within seven or eight feet of the ground, and, concealed behind it, he listened to the observations of the crowd. A peasant, who had been contemplating the statue a long time, remarked that the horse was well made, but wanted the callosities within the fore legs: on hearing this, Giovanni caused the statue to be re-inclosed, and, by his miraculous skill and ingenuity in the art of casting metal, repaired the defect.

The beautiful building on the northern side of the piazza, until lately occupied by Fenzi's Bank, is the Palazzo Uguccione, and was built in 1550. Its design is variously attributed to Raffaelle d' Urbino, Andrea Palladio, and Michael Angelo. Its resemblance in some respects to the Palazzo Pandolfini, in the Via San Gallo, which is an undoubted work of Raffaelle, makes it probable that this

* See Mr. John Bell's "Notes on Italy."

Palazzo is by the same master. Very near this spot was the Canto della Farina, mentioned in Florentine history; and here also stood the Church of San Romolo, every vestige of which has long since disappeared. At the eastern angle of the piazza is a building which still bears traces of the arms of the major and minor arts, sculptured on a series of shields in a horizontal line. This was formerly the Residence of the Mercanzia, a corporation which was elected by the major arts, and was composed of six foreign doctors of law, and of six Florentine citizens belonging to one or other of the Florentine guilds. Appeals were made to this tribunal from every part of Europe. Bankruptcies were here decided, as well as all maritime questions. Inscribed above a former entrance, now a window, are the words: *Omnis Sapentia a Domino Deo Est*—"All wisdom proceeds from the Lord of lords." This is surmounted by a square tablet, on which is carved a figure of Christ in bas-relief, his hand raised in the act of benediction, and lilies in the background. The tablet rests on a diamond, and on the projecting angles is a crown, with the lily of Florence on either side.

The Piazza della Signoria has been the scene of many civic festivities; the most brilliant of which was the *Festa dei Omaggi di San Giovanni*, instituted in 1300, and celebrated every St. John's Day, 24th of June, until the year 1808. In accordance with a custom probably imitated from feudal rites north of the Alps, the representatives of various conquered towns dependent on Florence, such as Pisa, Arezzo, Pistoia, Volterra, Cortona, &c, brought tribute and paid homage—*omaggi*—to the Signory of the Commonwealth. This festival is described with great animation

by the old chroniclers, who relate how each deputation carried a banner, which was set in one of the rings outside the palace. An amusing account is also given of the crowds who flocked into the piazza on this occasion.

A very different ceremony was performed here also, characteristic of Florentine customs, namely, the *oblazione*. Prisoners of war and of state, even those who had committed petty crimes, were released from their punishments three times every year, at Easter, on St. John's Day, and at Christmas, on condition of walking in procession from their prisons to the Baptistery, and passing before the Prior's residence, the Palazzo Vecchio, with uncovered faces, and wearing white paper mitres with their names inscribed upon them. It is recorded that Dante was advised by a friend to seek exemption from his own punishment by submitting to this humiliating ceremony, a proposal which he indignantly rejected.

CHRONOLOGY.

	A.D
Ammanati, Bartolommeo, Fountain of Neptune	1574
Bologna, Giovan, Equestrian Statue of Cosimo I.	1594
,, Rape of the Sabines	1585
Cecilia, Church of St., founded 10th century, suppressed	1783
Cellini, Benvenuto, group of Perseus	1545
Donatello, Judith and Holofernes	1495
,, ,, placed under Loggia	1560
Fedi, Rape of Polyxena	1866
Loggia de' Lanzi begun by Benci di Cione and Talenti	1376
Piero Scheraggio, St., founded 10th century, suppressed	1743
Romolo, Church of San, founded 10th century, suppressed	1769
Tetto de' Pisani constructed	1364
Uffizi built	1561
Uguccione Palace built after a design by Raffaelle	1550

CHAPTER XIV.

THE UFFIZI—NATIONAL LIBRARY.

THE Uffizi, or government offices, is a building connected with the Piazza della Signoria by a covered way, over a single arch spanning the Via della Ninna, and which joins the piazza at the Loggia de' Lanzi. At the farther extremity are three open arches, through which may be seen the quay along the Arno.

The Uffizi was begun by Giorgio Vasari in 1561, at the command of the Grand-Duke Cosimo I., who, in order to give greater space for the new building, removed the old fish-market, and built a loggia for the fish-vendors in the Mercato Vecchio. The Uffizi were only finished in the reign of Cosimo's successor, Francis I., who employed Buontalenti to complete the work of Vasari. The statue of this sovereign, by Giovan Bologna, adorns the façade above the arches at the end nearest the Arno: he is represented standing between allegorical figures of Justice and Rigour, executed by Vincenzio Danti, the scholar of Baccio Bandinelli.

In niches between the arches of the Colonnade are statues by modern sculptors, commemorating the most remarkable Florentines of the past. Beneath the Colonnade,

near the Via della Ninna, are Cosimo Pater Patriæ, and his grandson, Lorenzo the Magnificent. The series outside begins with Andrea Orcagna, who is supposed to face his own work, the Loggia de Lanzi. The statues of Nicolò Pisano, Cimabue, and Giotto, the revivers of architecture, sculpture, and painting, follow: they are appropriately placed in front of the door leading to the Gallery of Fine Arts. Donatello is next to Giotto, and after him, the architect Leon Battista Alberti. Leonardo da Vinci and Michael Angelo Buonarotti conclude the list of artists. Dante, Petrarch, and Bocaccio represent the poetry of Tuscany; Macchiavelli and Guicciardini, her historians; and Amerigo Vespucci, the discoverer of distant lands. On the opposite side of the building are men of science: Galileo, and the botanist Antonio Micheli. The poet Françesco Redi represents the agricultural products of the country, as, in his well-known poem of "Bacco in Toscana," he spread the fame of Tuscan vines. Paolo Mascagni, the anatomist, follows, with Andrea Cesalpini, the physician and botanist. The two succeeding statues are the finest: the first represents Sant'Antonino, the good Archbishop of Florence; the second, Taddeo Accorso, or Accursius, a celebrated lawyer of the twelfth century, whose interpretation of the codes of Italy—at that time much involved—was accepted, and maintained as authority during three centuries. Guido Aretino, one of the earliest musical composers, and Benvenuto Cellini, occupy the last niches.

Facing the river, between the arches, are statues of civic and military heroes. First among these is Farinata degli Uberti, the Ghibelline who saved Florence when threatened with destruction by his own faction; secondly, Pier Capponi,

who preserved the liberties of Florence by boldly tearing to pieces an unworthy treaty proposed by the French king, Charles VIII.; thirdly, Giovanni della Bande Nere, the brave soldier and skilful commander, who was father of the Grand-Duke Cosimo I.; and, lastly, Ferruccio, the last defender of the Republic, who fell, cruelly murdered in cold blood, after a battle fought among the mountains above Pistoia, in 1529.

Returning to the Colonnade of the Uffizi, the Zecca, or Mint of Florence, once stood where is now the general post-office, next the Loggia de' Lanzi. Here the gold florin was coined which, with the single exception of the Venetian sequin, was reckoned the purest gold coin of Europe. The Uffizi, as it appeared in 1738—1741, is described by the Countess of Pomfret, in a letter to the Countess of Hertford:* "The lower part was begun by Cosimo I.; it consists of colonnades with stone pillars, paved with brick, and within are the public offices, as the mint, &c. Upon the latter is a storey of shops, where the workmen of the grand-duke formerly engraved, painted, made models for statues, inlaid tables, distilled essence, &c. This floor is joined over the stone arches by an open portico, in the middle of which is placed the statue of Francis I., who finished the fabric. Over all is the gallery, to which we ascend from the street by a great staircase. The side next the street is one continued glass window, except at equal distances, so much wall as serves to support the roof;

* Henrietta Louisa, Countess of Pomfret, and Frances, Countess of Hertford, were ladies of the bedchamber to Queen Caroline, wife of George II.

and this is ornamented with pillars on the outside, and statues and busts within. The ceiling is divided into compartments, painted by the best hands in grotesque; each compartment representing a different art, science, or history, with portraits intermixed, applicable to the subject."

The gallery is connected with the Palazzo dei Pitti by a passage, which crosses the Ponte Vecchio, in the middle of which was once a bathing-room, communicating with the Arno, whose waters were supposed by the Medici to possess a salutary property, and to be a specific against various diseases.

Among the workmen engaged in the shops below the gallery were Benvenuto Cellini, and other celebrated goldsmiths, besides artists in Florentine mosaic, who were in the pay of the Medici grand-dukes.

The Medici collection, which forms the rich museum of art in the corridor above, and in the adjoining rooms added by Francis I., was greatly enriched by Ferdinand I., and afterwards by Cardinal Leopold de' Medici, the son of the Grand-Duke Cosimo II., who built two rooms expressly for the portraits of celebrated painters, and spent vast sums on the embellishment of the gallery.

The workshops below have been long demolished, and the first landing-place leads to a magnificent hall, which, until 1871, when Rome became the Italian capital, was used for the Senate House of the Parliament. This hall was in the commencement part of the first Florentine theatre; but from 1852 to 1864, it had contained part of the public archives. The Director, Cavaliere Bonaini, was only allowed a fortnight to remove the vast accumulation of documents into the room which had been the stage of the old theatre,

and into the smaller rooms beyond. The collection was thus thrown into a disorder from which it has hardly yet had time to recover.

The entrance to the archives and the National Library is also under the Colonnade, but nearer the river than the door leading to the gallery. This collection of ancient documents is not only valuable to the city of Florence, but contains authentic historical information respecting foreign countries in the correspondence of Florentine ambassadors to England and other courts. The largest chamber, which once formed the stage to the theatre, was built by Buontalenti, and in 1594, *Dafne*, the first opera, was performed here. *Eurydice*, which followed, was composed and represented at Paris in 1600, at the festivities given on the marriage of Marie de' Medici, the daughter of the Grand-Duke Francis I., with Henry IV. of France; but it was not acted here until 1660. The words of both operas were written by Ottavio Rinnuccini, a poet belonging to one of the old Florentine families, and the music was by Peri, the Maestro di Capella of the Grand-Duke Francis I. This stage is, however, still more renowned as the place where the *Aminta* of Tasso was first represented. Tasso had been severely criticised by the Accademia della Crusca, and his mortification had been increased by the preference given to Ariosto. When he therefore heard how his pastoral had been produced here, he rode from Ferrara to Florence to express his gratitude to Buontalenti, the architect and designer of the scenes.

The walls of the old stage are now decorated with the arms of the city guilds, and contain documents relating to these corporations. The rest of the archives are arranged

under different heads, and each is placed under the charge of a special clerk or official. As a general rule, the documents relating to the Republic, including the diplomatic papers, occupy the first floor; among them are records of the Medicean rulers, and documents relating to the Duchy of Urbino, &c., as well as to the affairs of the Grand-Dukes of the House of Lorraine. Five of these chambers serve as a deposit for miscellaneous papers; eleven contain archives of a later date. On the ground-floor are twenty-two large and small rooms, seven of which are assigned to documents relating to religious confraternities. Among the autographs in this collection which may interest the general public, are letters from the Grand-Duke Cosimo I. and from Catharine de' Medici, and several volumes of the correspondence between Bianca Capello and her brother. She writes in a clear decided hand, indicative of her character. There are also letters from several of the Medicean family, besides those from the eccentric Margheret of Orleans, wife of the Grand-Duke Cosimo III.

The National Library, which is below the archives, was formed in 1864 by the union of the Magliabecchian and Palatine Libraries. It contains about two hundred thousand volumes of printed books, and fourteen thousand MSS.

The Palatine or Palatial Library was collected by the late grand-dukes in the Pitti Palace. The Magliabecchian was commenced by a poor man, Antonio Magliabecchia, born in 1633, whose mother, a widow, gave him a good education in Latin and drawing, and apprenticed him to a goldsmith. His master fortunately observed his literary tastes, and encouraged them. Magliabecchia had a singularly tenacious memory, and not only remembered the

subject, but the words, of all he read. Cosimo III. made him his librarian, but left him sufficient leisure to make copies of the MS. in the Laurenziana. He lived near the Piazza di Sta. Maria Novella, and converted his house into a library. Books formed his only furniture, and he generally slept on a chair with pamphlets for a pillow. He never kindled a fire, and his food was of the coarsest description. It was vain for the grand-duke to try and persuade him to indulge in greater luxury; for, though a room was provided for him in the palace, Magliabecchia only occupied it a few months, and then returned to his former haunts; he died in the infirmary of Sta. Maria Novella in 1714, at the age of eighty-one. He bequeathed his whole library, consisting of thirty thousand volumes, to the city of Florence. It was, however, only opened to the public in 1717 by the first sovereign of the House of Lorraine, Francis II., the husband of the Empress Maria Theresa.

The funds for the support of the library were supplied by munificent gifts from private individuals, and, whenever a monastery was suppressed, the number of books in the Magliabecchian was increased. The union with the Palatine Library has brought an accession of modern works.

The walls of the entrance hall are hung with indifferent portraits of the literary men who composed the Accademia della Crusca and the Accademia del Cimento. The first of these academies held their sittings here towards the end of the last century, when the French occupied Tuscany. The Accademia della Crusca was founded in the reign of Cosimo I., and as the name *crusca*, "bran," imports, with the intention of sifting the flour from the bran, or of purifying

the Italian language. In their eager pursuit of this praiseworthy end, the society gave offence by criticising or condemning all works which did not conform to their rules; and among those thus severely treated was the "Gerusalemme Liberata."* The Accademia del Cimento was founded in 1657, during the reign of Ferdinand II.; and was intended to test all discoveries by experiments. Ferdinand and his brother Cardinal Leopold were the patrons of this society, which arose under the auspices of Galileo Galilei, and which adopted the motto, "Provando e Riprovando." The first report was published in 1666, and was principally the work of the secretary Magalotti. The Cimento was short-lived—its last meeting was held in 1667; but it had the honour of being the precursor of the Royal Society of London and of the Institute of Paris, and it survived long enough to sanction the great principle of Galileo, to induce the laws of being, by the facts of observation proved by the severest tests of experiment.

The National Library is chiefly contained in a spacious hall lined with the books, and filled with tables and chairs for the use of readers, who are admitted with the utmost liberality. A good bust of the founder, Magliabecchia, is placed at the end of the room. He was remarkable for ugliness; but he has a shrewd expression, though the features are made more hideous by the cynical laugh on his mouth and half-closed eyes.

Among the treasures of this library, the most interesting to a stranger is the collection of autographs. There are three hundred volumes of letters and papers of Galileo, and

* The Accademia della Crusca now has its meetings in the Convent of San Marco.

of his most distinguished contemporaries, as well as of all the members of the Accademia del Cimento. First of these is the MS. of Galileo's celebrated treatise "I Dialoghi," which formed part of his "Discorsi e Dimostrazioni Matematiche." The work was approved of by the censor, and, after undergoing the usual curtailments or alterations, was printed by permission at Florence. These *dialoghi*—dialogues—are supposed to be carried on between three persons—two friends of Galileo, Salviati, a Florentine, and Sagredi, a Venetian, who endeavour to convince the third, Semplicius, of certain philosophical truths. The work made a great sensation throughout Europe, and increased the number of Galileo's admirers, as well as of his opponents, who were jealous of their own reputation as well as attached to antiquated systems. Among these last was Pope Urban VIII. (Barberini), who concluded that Semplicius was intended to represent himself, and he summoned Galileo to answer for his heretical opinions before the Roman tribunal. Mortified vanity had converted the Pope from Galileo's friend into his bitter enemy.

A letter from Galileo, written by another hand after he had become blind, treats on the subject which then engaged the Accademia della Crusca; the comparative merits of Tasso and Ariosto, in which Galileo gives the preference to Ariosto.

A still more interesting letter, in the writing of Galileo's favourite pupil, Vincenzio Viviani, proves that Galileo was the first to apply the pendulum to the clock. Vincenzio Antinori, the late director of the Scientific Museum of Florence, in his notice of Galileo, writes thus:—"The pendulum, as is already known, was the result of the first

observations of our philosopher in Pisa; it was the spark which kindled his genius, the instrument by which he tested the conceptions of his mind; the torch which led him along the road of his discoveries. The pendulum, by proving the resistance of air, served to confirm him in his theory of gravitation; it likewise illustrated his theory of music by the intersection of waves of sound. The pendulum suspended to a fixed centre suggested to him the motion of the earth, with the moon, around the sun; and it is singular to reflect how the two marvellous discoveries with which he so happily commenced his glorious career, the isochronism of the pendulum and gravitation, should have occupied him at the close."

On the margin of a small Bible, which once belonged to Girolamo Savonarola, are his closely written comments, in so fine and delicate a hand that it requires the assistance of a magnifying glass to decipher them. His breviary beside it has a touching inscription at the beginning, composed by his friend and disciple, Fra Serafino, after his master's cruel death, and is likewise full of Savonarola's notes.

The clear, bold handwriting of a very different man, the artist Benvenuto Cellini, is interesting to all who have read his memoirs or seen his works. The first letter in this collection relates to the death of a little child, which had afflicted him greatly, and beside whom he desires to be laid after death. The story of his visit to Fiesole when in a bad humour, and leaving his child in a passion of tears at his departure, and of his unexpected death, which ensued a few days later, is given in Benvenuto's memoirs.* In the same

* "Vita di Benvenuto Cellini," vol. ii. p. 246. 8vo.

collection is a copy, in Benvenuto's handwriting, of a letter from the philosopher Carnesecchi, addressed to the Grand-Duke Cosimo I. Carnesecchi was a Florentine nobleman, for some time secretary to Pope Clement VII., and who had been treated as a personal friend by the Pope's niece, Catherine de' Medicis, when Queen of France; he had also lived on terms of intimacy with her cousin, the Grand-Duke Cosimo I. After the death of Clement, Carnesecchi travelled in Europe, and became acquainted with some of the great Reformers, whose conversation exercised an influence on his religious opinions. Catherine de' Medicis protected him from the Inquisition in France, and he returned to Tuscany, where Cosimo obtained a declaration in his favour, absolving him from all taint of heresy, and pronouncing him to be a faithful servant of the Church. Carnesecchi, nevertheless, continued his intercourse with heretics in Tuscany, and even assisted the escape of one called Il Pero. Unfortunately an Inquisitor succeeded to the papal throne, under the name of Pius V., who persuaded Cosimo to relinquish his friend Carnesecchi to the tender mercies of the Roman tribunal. The philosopher was accordingly arrested and conveyed to Rome, where in 1567 he was beheaded and his body burnt. Carnesecchi's misfortunes appear to have begun some time earlier, as this letter addressed to Cosimo is from the debtor's prison of the Stinche in Florence, where he was confined, and in want of food and clothing. He entreats the grand-duke to oblige his undutiful son, Giovan Andrea Carnesecchi, to yield up a house sold to Benvenuto Cellini in the Piazza di Santa Maria Novella, since half the price was withheld until Cellini could take possession, and Carnesecchi feared to

die of hunger unless the full amount was immediately paid.

A scrap-book of Lorenzo Ghiberti, which had been preserved by his son, contains notes and sketches by himself as well as by other artists; among these are several attempts at a design for the monument of Pope John XXIII., in the Baptistery, and probably, therefore, by Donatello or Michelozzi.

This collection is, besides, rich in autographs, letters, and portions of the works of Macchiavelli, Bocaccio, Poliziano, Michael Angelo, Tasso, Alfieri, Monti, Redi, &c., &c.

Among the illuminated books are several missals, one of which belonged to the royal family of France; and another has a splendid binding, with medallions in enamel, like the enamel by Pollaiolo, in the gem-room of the Uffizi Gallery; a third is bound in tortoiseshell. One curious old missal is said to have been the property of the Emperor Otho III. 983—1002. This emperor was contemporary with Hugh Capet of France; he aimed at the restoration of the power of the Empire, as well as the purification of the spiritual authority of the papacy, and came to Italy for these objects, but died on his way back from Rome, at the early age of twenty-two, the victim of poison administered by Stephania, a lady he had married after murdering her husband, the Consul Crescentius. The name of Otho is written on this missal.

A beautiful manuscript edition of Petrarch's works has an illuminated frontispiece. A copy of the Divina Commedia with the Commentaries of Françesco Buti, 1385, only fifty-four years after Dante's death, has miniatures, which are more curious than beautiful; another copy of the Divina Commedia

contains a portrait of Dante in profile, traced from some lost picture; he is represented in middle life, with greater power and vigour of countenance than is usually found in his likenesses. This book belonged to one of the Sassetti family, who presented it to a Bardi in 1560.

The "Anthologia," or selection from the Greek poets, 1499, is in beautiful type, with a frontispiece of most exquisite miniatures in chiaroscuro. The small medallions round contain representations of Hercules and Antæus; Cupids; a horse in full gallop, excellent as a Greek gem; and arabesques worthy of Raffaelle. They are supposed to have been painted by the celebrated Florentine artist in miniature, Attavante degli Attavanti, who also adorned the choral books of the Cathedral: he painted a graceful miniature in another work here, called the "Apollonii Rhodii."*

There are here two copies of the geography of Claudius Ptolemai, whose works in the second century of our era on astronomy and geography comprised all the scientific knowledge of the times on both subjects. He was considered an authority until refuted by Copernicus and Galileo, in the sixteenth century. This copy of Claudius Ptolemai is the translation by Jacopo Angelo. That in manuscript is adorned by coloured illustrations; the printed copy, though inferior in many respects, is peculiar on account of the maps having been struck off from a single block, and afterwards coloured by the hand.

* In the Royal Library of Berlin, there is another copy of the "Greek Anthology," the first of four works printed in Florence with Greek capitals. This collection of Greek poetry was made by a physician at Urbino, and the copy now in Berlin was once in the possession of Lorenzo de' Medici.

"Plotius," a curious book of charts, has a portrait of Marsilio Ficino on the first page. The work was presented by Ficino to Cardinal Giovanni de' Medici, afterwards Pope Leo X. The miniatures are supposed to be by Boccardini, who lived early in the sixteenth century, as well as Attavanti, who painted in the choral books for the Cathedral of Florence, and for San Lorenzo. He was employed in Sienna, Perugia, and Monte Cassino, and was celebrated for the elegance of his ornamentation, and for the lavish use of gold in his costumes, as well as in the ground of his pictures. Boccardini was superior in drawing to Attavanti, and to the other renowned miniature painters of that period.

A beautifully illuminated copy of the Pandects of Justinian was made by order of the Florentine Signory when Leo X. withdrew the copy which had been discovered at Amalfi, in order to bestow it on his nephew Lorenzo, Duke of Urbino. The original has, however, been restored to Florence, and is now in the Laurentian Library. There is still extant a record of the sum of fifty-two golden florins paid by the Signory to Boccardini for illuminating this copy.

The "Monte di Dio" is a very rare work, containing three woodcuts attributed to Botticelli. The second represents Christ in a nimbus supported by angels, and is very fine. The angels are graceful, and the figure of Christ dignified; his drapery falls in majestic folds.

The Latin Bible of St. Jerome has a miniature of his head on the first page, and below are two boy-angels who support a shield, whilst delicate little drawings of deer and landscape adorn the margins of the page. The work consists of two folio volumes, and the writing is very clear and beautiful.

A very curious work on alchemy and magic, by Bernardo Lulli, has finely-painted illustrations, attributed to another celebrated artist, Girolamo da Cremona. They are executed with the utmost delicacy, and are full of nature and life, with lovely landscape backgrounds. One of the most rare and singular books in this collection is a Portuguese work on the "Miracles of the Madonna." It is full of illustrations, which partake of the Moorish as well as European type, strangely intermingled. The heads of the figures, with their long black eyes, and the architecture, are completely Eastern. The ships are of a most singular shape, and are probably not unlike those in which Vasco di Gama and Columbus sailed.

A "Homily in praise of the Virgin," by Fra Angelo, a Vallambrosian hermit, is worthy of notice, as well as a valuable work entitled, "Lugdunense somnium de D. Leonis ad summum pontificatum promotione." The author's name is Zacharias Ferrerii, and the date is Lyons, 1513. Zacharias was the brother of one Bartolommeo Ferrerii of Milan, who founded a religious order in 1580, with the aim of reforming the clergy. It was approved by Pope Paul III., and received the name of the Regular Clergy of St. Paul's; but the members of this fraternity were called Barnabites, from their patron saint, Barnabas. This work of Zacharias, which has been hitherto unknown to bibliographers, is in the form of a poem.

There are—besides the "Gnomæ Monastica Græca," of which only two copies exist of the first edition—a very valuable copy of "St. Clementis Alexandrini," a Greek work; one of two copies, printed on vellum, of Malespini's "History of Florence;" "The Triumph of the Cross," by

Savonarola; two splendid copies of the "Decrees of the Council of Trent;" and part of a work of Pico della Mirandola, the Platonist academician. In a collection of old music, are some belonging to the Carnescialleschi, a kind of sóng, encouraged by Lorenzo de' Medici, but condemned by Savonarola on account of their frequently immoral tendency; among these is a curious hymn of rejoicing, supposed to be sung by newly-baptized Jews.

One of the most interesting works here is the presentation copy of the Divina Commedia, with commentaries by Landino, which he himself presented to the Florentine Signory in 1481. It is adorned with fine miniatures, among which is a portrait of Dante. The arms of the Republic are on the top of the first page of the Inferno, and at the bottom, the arms of Landino. The binding, once in silk, and now in leather, is of red and white—the colours of the Republic—and ornamented with four nielli: Landino received in return from the Signory a house in the Borgo alla Collina, in the town of Castello of the Casentino, where his body is still preserved under glass, and exhibited to strangers. There are several rare printed copies of the Divina Commedia in this Library, and among them a copy of the first edition printed in Foligno, 1472; another printed in 1478, &c.

A copy of Homer, printed on vellum, which was presented by the editor, Bernardo Nerli, to Piero di Lorenzo de' Medici, 1488, is adorned with miniatures by Boccardini.

The "Decameron" of Bocaccio presents a beautiful specimen of the art of printing. This is one of the most scarce and celebrated editions, known as the "Deo Gratias," from

the last words. The date has not been positively ascertained. A copy of this edition was sold in London for the sum of £2,260, and is in the library of the Duke of Roxburgh.

The first copy of Durando's "Rationale Divinorum Officiorum," printed by Faust, at Mentz, 1479. This work explains the origin of various ceremonies of the Roman Catholic Church; it went through forty-eight editions, and a French translation appeared before the end of the century. This copy is supposed to have been one of the first attempts at printing with movable types.

The first book printed in Florence is entitled, "In tria Virgilii Opera Expositio," and is by Mauri Honorati Servii, 1471, 1472. It came from the printing-press of Bernardo Cennini, and is not only valuable from its rarity, but because Cennini, a Florentine goldsmith, having seen the result of German discoveries, cast his own type, and produced this splendid copy of Servii's work. In the first page of the book, Cennini commemorates his own invention, and at the conclusion are these words: "Florentinis ingeniis nil ardui est," 9 October, 1477.

A fine copy of the Hebrew Bible, printed in Florence in 1488 for "Abrahamum filium Rabbi Chaim," is the first edition ever printed in the Hebrew text; there is also a Latin Bible, printed by Faust, at Mentz, in 1462, with delicate miniatures on the margin of the first page.

The "Rhymes of Bernardo Bellincioni," printed at Milan in 1493, is one of the most rare among the works quoted by the critical members of the Accademia della Crusca; this copy has marginal notes by Simone Berti, called by his fellow-academicians Lo Smunto (The Lean).

A very rare copy of a work by Françesco Berni, "La Catrina," was printed in 1567, with a poem at the end by Bronzino, entitled "La Scrinata" ("The Dishevelled"). Also a copy of the first edition of the "Orlando Furioso" by Ariosto, now very scarce.

The "Convenevole," a Latin poem, describing the corrupt state of religion in the beginning of the fourteenth century. The papal court was then at Avignon, and the poem is in the form of an appeal to Robert, King of Naples—1309-1343—who was the friend of Petrarch; the prohibited sonnets of this great poet, containing animadversions on the Church, and only found in rare copies of his works, prove that he shared the opinions of the author of the "Convenevole," and considered a reform necessary. Pope Clement V. was the fast ally of Robert when he ascended the throne of Naples, and he appointed him his arbiter in Italy; the Tuscan Guelphic cities, among which Florence was pre-eminent, supported King Robert in his opposition to the claims of the Emperor Henry VII. and of his successor Louis of Bavaria. Robert's secretary, Jacques d'Eure, succeeded Clement on the papal throne under the name of John XXII., when the Emperor Louis immediately raised up a rival Pope, who was, however, obliged to resign the following year, and John maintained his authority until his death, in 1334, at ninety years of age. Meantime, Robert sent his son, the Duke of Calabria, with his vassal, Walter de Brienne, Duke of Athens, to the assistance of the Florentines in 1336. In the curious miniatures contained in the "Convenevole," the angels are represented behind walls with swallow-tailed battlements, the sign of the Ghibelline party, whilst the people are behind square or Guelphic battle-

ments. Rome is a mourning female, a widow lamenting for her absent Pope, whilst Florence wears the colours of Faith, Hope, and Charity—white, green, and red—the badge of the Church, as well as of freedom.

The works above mentioned are only a very small selection from the treasures contained in this library; there are many inedited volumes, such as Follini on the streets and squares of Florence, with a statistical account of the city; Rosselli on the Florentine cemeteries; Del Miglior on the churches; Parenti, Cerretani, and likewise many foreign works. Among the books in the English language are the histories of Gibbon, Hume, and Robertson; the philosophical writings of Locke, Dugald Stewart, Brown, Adam Smith, and others; the works of Hallam, George Canning, Macaulay, whose lays are translated into Italian; Brougham, Jeffrey, Southey, Moore, Byron, Rogers, Campbell, Montgomery, and Rogers; the American poet, Longfellow, with a translation of his works by Luisa Grace Bartolini, and Lyell's Geology; there are also copies of English works of art, and illustrated volumes, such as those of Roberts and Louis Haghe; periodicals and reviews and the *Athenæum* and *Art-Journal*, the *Philosophical Magazine*, *Newton's Journal of Art and Science;* the *Quarterly*, *Edinburgh*, and *North British Reviews*, with the Transactions of the Geographical and Linnæan Societies of London, and the Reports of the Royal Academy of Dublin.

CHRONOLOGY.

	A.D
Accorso, or Accursius	1151—1229
Alberti, Leon Battista	1398—1480
Antonino, San	1389—1459
Aretino Guido	995
Barnabites, Order founded	1580
Bellincioni, Bernardo died	1491
Berni, Françesco	1610—1673
Bocaccio	1313—1375
Buontalenti, Bernardo	1536—1608
Capponi, Piero, died	1496
Cennini, Bernardo, printed his first book	1471
Cimabue	1240—1310
Clement V., Pope	1305—1314
Clement VII., Pope	1523—1534
Dante Alighieri	1265—1321
Donatello	1383—1466
Durando	1232—1296
Feruccio died	1529
Francis II. of Lorraine	1727—1765
Galileo Galilei	1564—1642
Giotto	1276—1336
Giovan Bologna	1524—1608
Guicciardini, Françesco	1482—1540
John XXII., Pope	1316—1334
Justinian, Emperor	483—565
Lulli, Bernardo	1235—1315
Macchiavelli	1469—1517
Magliabecchia, Antonio	1633—1714
Mascagni, Paolo	1752—1815
Medici, Cosimo, Pater Patriæ	1389—1414
,, Cosimo I., Grand-Duke	1519—1574
,, Cosimo III., Grand-Duke, reigned	1670—1723
,, Giovanni delle Bande Nere	1498—1526
,, Francis I., reigned	1564—1574
,, Ferdinand I., reigned	1587—1609
,, Lorenzo the Magnificent	1448—1492
Michael Angelo Buonarotti	1474—1564

	A.D.
Micheli, Piero Antonio	1679—1737
Nicolò Pisano died	1278
Opera, First	1594
Orcagna, Andrea	1308(?)—1368(?)
Otho III., Emperor	983—1002
Paul III., Pope	1534—1549
Petrarch	1304—1374
Redi, Françesco	1626—1694
Robert, King of Naples	1309—1343
Savonarola, Girolamo	1452—1498
Uberti, Farinata degli, exiled from Florence	1250
Uffizi begun	1561
Vasari, Giorgio	1512—1574
Vespucci, Amerigo	1431—1516
Vinci, Leonardo da	1452—1519
Viviani, Vincenzio	1622—1703



Palazzo Vecchio della Signoria, with Ringhiera.

Page 235. I.

CHAPTER XV.

PALAZZO VECCHIO DELLA SIGNORIA.

Exterior and Tower.

THE Gonfalonier and Priors who constituted the government of the Florentine Republic, had their first residence in a building attached to the Monastery of the Badia, or Abbey of Florence; for a short time they inhabited the Palace of the Podestà, or Bargello, from whence they again removed to the private dwellings of the Cerchi family, on the northern side of the Piazza della Signoria, behind the suppressed church of San Romolo, beyond which the Ghibelline family of the Uberti had their houses, on the site now left vacant in the piazza. But in times of turbulence it became necessary to provide a place of greater security for the chief magistracy of the city, and the Priors stipulated that the new palace should be enclosed by strong walls and bastions, to protect their persons from the violence of the citizens and nobles. The houses of the Uberti had just been demolished by the successful Guelphic faction, and it was resolved that not a foot of the ground on which they had stood should be occupied by the new building, in order that no Ghibelline should be able to put forward a claim to the future Residence of the Priors. The architect,

Arnolfo di Lapo, was obliged to conform his design to the wishes of his employers, and the building was reduced to an irregular quadrangle, crowned by square-shaped battlements, the sign of the Guelphic party.* The palace was begun in 1278; the swallow-tailed, or Ghibelline battlements on the tower were added later.

The southern front of the Palazzo Vecchio at first abutted on the old basilica of San Piero Scheraggio; and, in order to isolate the palace, the northern aisle of the church, which was on the site of the present Via della Ninna, was demolished in 1410. The name of this street was derived from a chapel within the aisle, dedicated to the Madonna della Compagnia della Ninna, one of the numerous confraternities of Florence. To the east of the Palazzo is still the Via de' Leoni, near which stood the Serragli, or Preserve for the Lions of the Republic. Leslie, the Scotch historian, relates that, among other benefits Charlemagne conferred on Florence, was the restoration of her liberty, which the Florentines owed to the intercession of William, a brother of the king of Scotland, who accompanied the Emperor to Italy; and he adds, that the Florentine Government, as a mark of their gratitude, ordered that a certain number of lions should be maintained at the cost of the Republic, in remembrance of the country of their benefactor, the lion being the badge of Scotland:† this was probably the more acceptable to the Florentines, as the Marzocco, or seated lion, was already the emblem of their city.

Some idea of the Palazzo Vecchio, with its ante-port, may

* See Introductory Chapter, Part II.

† See Napier's "Florentine History," vol. i. p. 30.

be obtained from a curious old fresco which still exists, though in a damaged condition, on the wall of the staircase of the old Debtor's Prison, the "Stinche." It is attributed to Giottino, a scholar of the celebrated Giotto, and the subject is the Expulsion of Walter, Duke of Athens, from Florence. Another fresco, by Domenico Ghirlandajo, in the Sassetti Chapel of the church of the SS. Trinità,* exhibits the palazzo as it stood one hundred and fifty years later.

The houses of the Vacca family were among those incorporated into the new building, and Arnolfo adopted the tower of their private dwelling to form the substructure for his still loftier tower. This, however, obliged him to place the Campanile on one side of the building; it rises to the height of 160 braccie, upwards of 330 feet, over the city. The great bell within preserved the name of "La Vacca," and its sound was popularly compared to the lowing of the cow—"la vacca mugghia," "the cow lows." The Via Vaccareccia, which connects the piazza with the Via Por San Maria, derives its name from the same source.†

At one time there appear to have been several bells, though they were not all suspended within the tower, for some were hung on a level with the battlements of the main building. In 1344, one of these, which was always rung to summon the people to the Piazza, was transferred from the battlements to the tower that it might be heard by the inhabitants of Oltr' Arno (that part of Florence which lies south of the river). The principal bell, called "La

* The Palazzo Vecchio appears in the compartment of the fresco where Honorius grants the rules of the Order to St. Francis.

† See preceding chapter, p. 230.

Campana del Leone," "The Lion's Bell," was placed here in 1350. It weighed 17,000 lbs., and was cast in the best metal, producing a very harmonious sound. This bell was rung unceasingly on the announcement of a victory, as well as on the celebration of marriages. It was heard for the last time in August, 1530, when it summoned a parliament composed of the Palleschi, or Medicean faction, for which misdemeanour, or treasonable act against the Republic, it was hurled into the piazza, where it broke into a thousand fragments.

The visitor to Florence is well repaid for ascending to the summit of the lofty battlemented tower, surmounted by the standard bearing the favourite badge of the lion. Beneath the shadow of the rugged old palazzo a garden of vines, olives, and cypresses forms in spring-time an agreeable contrast to the brilliant green of the young corn. The prospect is bounded on the north by the heath-clad shoulder of Monte Morello and the more distant Apennines; to the east by the chestnut woods of Vallombrosa and the undulating hills in the direction of Arezzo; to the south by the lovely basilica of San Miniato al Monte and numberless villas and gardens; and to the west by the woods of the Cascine and the wide valley of the Arno flowing by Pisa to the Mediterranean.

A small marble tablet, inserted into the parapet of the tower, has the following inscription:—

"Jesus
Christus Rex Gloriæ Venit in Pace
Deus Homo Factus Est
Et Verbum Caro Factum est
Christus vincit, Christus Regnat
Christus Imperat

Christus ab omnium malo nos defendat
Barbara Virgo Dei, modo memento mei."

The probable date of this composition is when the citizens, by the advice of the Gonfalonier, Nicolò Capponi, proclaimed Christ king over the Republic. St. Barbara is here invoked as the saint of towers and protectress against storms.* The swallow-tailed Ghibelline battlements at the top of the tower are by some supposed to have been placed here by the republican Guelphic government as a proof of moderation and a desire to conciliate the opposite party.

Vasari relates that Arnolfo filled the interstices in the walls of the old Vacca Tower with cement and mortar, in order to give greater solidity to the upper part, and it was supposed that the superstructure was equally solid; but in 1814 an architect, Del Rosso, employed to make some alterations in the building, discovered a small dark chamber half-way up, since known as L'Alberghettino (the small hostelry), or La Barberia, and, a few steps below, another dungeon in the thickness of the wall, with a window, and a stone settle for a bed. In one or both of these Cosimo Vecchio and Girolamo Savonarola were at different times imprisoned.

Cosimo was committed here in 1435 by the Albizzi faction, then dominant over the Medici; and Macchiavelli describes how this merchant-prince was in such dread of poison that he resolved to abstain from all food, and how his jailor, Federigo Malavolti, introduced a Florentine wag, Fargan-accio, into his cell, who with some difficulty persuaded Cosimo to eat his supper. When unobserved by the jailor,

* See Life of St. Barbara, "Legendary Art," by Mrs. Jameson.

the prisoner gave Farganaccio a token which he desired him to convey without delay to the Treasurer of Santa Maria Nuova, by which token Cosimo empowered him to borrow eleven hundred ducats, one hundred of which he permitted Farganaccio to retain if he carried the remainder to the Gonfalonier, Bernardo Guadagni, with a request that he would without loss of time grant him an interview; the mission was faithfully executed, and Bernardo was persuaded to commute Cosimo's imprisonment into exile to Padua.*

It is with a sadder and more reverential feeling we recall the last hours of the other occupant of this tower-dungeon; for here the courageous but sensitive Girolamo Savonarola endured forty days' confinement; and here he lay during the intervals of torture, at times succumbing to acute bodily sufferings, but with unwavering faith in his sacred mission which sustained him through the final tragedy in the piazza. This tower was applied to other barbarous purposes; for within the last few years an opening has been discovered on one of the steps which communicated through the whole height of the building with a well at the bottom, so that a prisoner descending the staircase could disappear, and the manner of his death remain an enigma to his friends and fellow-citizens.

A large clock was placed in the tower in 1334; it was constructed by Nicolò Bernardo, a Florentine; but in 1667 another clock was substituted, the work of Vincenzio Viviani, which was afterwards provided with a contrivance to render the hands visible at night.

* See Macchiavelli, "Storie Fiorentine," lib. quart., p. 200; also "The History of the Commonwealth of Florence," by T. A. Trollope vol. iii. p. 62.

The Palazzo della Signoria contained several official residences. On the north side dwelt the Captain of the Fanti, or Infantry; this post was always given to a foreigner, by which was understood any one born beyond the limits of Florentine jurisdiction. The Esecutore degli Ordini della Giustizia, or head of the police, was likewise always a foreigner; he resided in the southern quarter of the palace, and on the outside wall was hung the *tamburo*, or box to receive anonymous accusations, called *tamburazione*. The office of Esecutore was created in 1300, to aid the government in enforcing obedience to the laws passed against the nobles; his duties, in some respects, resembled those of our Attorney-General; he relieved the Gonfalonier from a part of his labours, who thenceforth became simply President of the Council, whilst retaining his original title of Gonfaloniere della Giustizia.

The Serraglio, or enclosure in the palace into which the lions were conveyed from their cages near the Guarda-Morto, was maintained there until, in 1550, Cosimo I. removed these animals to a building in the Piazza di San Marco, where they were kept until 1777, when the public having ceased to care for them, they were finally discarded from Florence.

The rough stonework of the exterior, which is generally confined to the basement storey, covers the whole of this palace. Mr. John Bell observes, on this style of building, "that these divisions and the coarse chiselling of the rubble-work is essential to the effect and composition; it gives colour, such as hatching in engraving. The gravity and solemnity of the stately mass is thus ensured, and the glare of an ardent sun which often proves injuriously dazzling is

corrected. Were it not for this, such vast edifices as the Palaces of the Strozzi and Riccardi, smooth and fair as a villa, would present a tame and insipid front; vast without grandeur, and requiring columns or massive enrichments to give relief. This building gives the bases apparent strength to support the weight below."

Looking upwards from the piazza at the small arches which support the external gallery, we perceive square apertures which occur most frequently immediately above the entrance, and are called *spiombati*, from the melted lead as well as stones which those within poured down on an attacking enemy. Four stone lions, or Marzocchi, were attached to the angles of this covered gallery, but were removed, as they began to show signs of decay, and were considered dangerous to those passing beneath. The shields of the Commonwealth are painted below the arches on which the galleries rest. The upper gallery of the tower once contained the shields of the four quarters of the city—namely, Santo Spirito, Santa Croce, Santa Maria Novella, and San Giovanni. They were placed here after the expulsion of the Duke of Athens, and faced their respective districts; most of them have, however, disappeared. Beneath the lower gallery are painted the arms of the Republic, nine in number, each of them repeated several times.

The shields of the four quarters of the city bore the following devices:—

The Quarter of Santo Spirito.—A white dove on a blue field, with rays of gold issuing from the beak, and four banners. 1. A shell, two separate shields on a red field, one bearing the arms of the people, the other with five golden shells on a red field. 2. The scourge: a black scourge on a white field. 3. A dragon: a green dragon on a gold field. 4. A ladder: a black ladder on a red field.

The Quarter of Santa Croce.—1. A shield with a cross of gold on a blue field. 2. Wheels: a wheel of gold on a blue field. 3. A bull: a black bull on a golden field. 4. A golden lion on a white field.

The Quarter of Santa Maria Novella.—1. A shield with a golden sun on a blue field. 2. A red lion on a white field. 3. A green viper on a golden field. 4. A yellow unicorn on a blue field.

The Quarter of San Giovanni.—1. Shield with an octagon temple, golden colour on a blue field. 2. Keys in compliment to those who belonged to the Sestiere of the Porta of San Piero. Banners: first, red keys on a golden field. Second shield divided unequally; the upper portion red, the lower ermine. 3. A green dragon on a golden field. 4. A black lion on a blue field; a banner with the people's arms in his right paw.

The arms of the Republic are as follows:—

1. *A white lily on a red field.* The *giglio* was the most ancient device of the city.

2. *A shield divided perpendicularly in a red and white field.* The united arms of Florence and Fiesole. On the day of San Romolo, 1010, the Fiesolans were surprised by the Florentines when preparing to celebrate the *festa* of their patron saint; and after the two cities had entered into a defensive league, the Florentines resigned their lily, and the Fiesolans their half-moon, leaving both fields vacant.

3. *A red lily on a white field.* These arms of Florence, dating from 1250, created on the conclusion of a fray between Florence and Pistoia, when the Guelphic faction obtained the supremacy in Florence, and expelled the Ghibellines from the city. The Ghibellines, however, retained the white lily, and added the imperial device of the double-headed eagle, which Dante alludes to as *Il Santo Uccello* or *L' Uccello di Dio.* The poet also alludes, in the last lines of the 16th canto of the "Paradiso," to the change of colour in the shield, where he places the following words into the mouth of his ancestor, Caccia Guida:—

> "Con queste genti vid' io glorioso
> E giusto il popol seco tanto, che il giglio
> Non era al asta, mai posto a ritroso
> Nè per division fatto vermiglio."

> "With all these families beheld so just
> And glorious her people, that the lily

Never upon the spear was placed reversed
Nor by division was vermilion made."
Divine Comedy of Dante. Trans., H. W. Longfellow.

4. *A shield with the word* LIBERTAS *inscribed on a gold band drawn diagonally across a blue field.* This device belonged to the Priors of the Arts, and was adopted by the Republic about the close of the thirteenth century, when Florence threw off her subjection to the emperors.

5. *A red cross on a white field.*—The arms of the people when Giano della Bella was Gonfalonier della Giustizia. The ancient standard of the Commonwealth, however, when borne aloft on the Caroccio in times of war, never changed its device of the red and white field which had been adopted after the union of Florence and Fiesole.

6. *Two golden keys crossed on a blue ground.*—The arms of the Church, bestowed by Pope Clement IV. in 1265, when the Guelphic party assisted Charles of Anjou, who was fighting against Manfred, the adherent of the Ghibelline faction.

7. *An eagle trampling on a dragon with a small golden lily above the eagle's head.*—This shield was also bestowed by Clement IV. The golden lily was added later by the triumphant Guelphs.

8. *Golden lilies on a blue field, and golden portcullis.*—The shield of Charles of Anjou, when in 1267 he was requested by the Florentine Guelphs to assume the signory of the city. From this period the Angevine arms figured among those of the Republic, and the lilies scattered over the shield are the lilies of France; the portcullis, which ought properly to be coloured green, belonged to the second sons of the French kings.

9. *A shield divided perpendicularly: one side, golden lilies on a blue field; the other, red stripes on a golden field.*—The arms of Robert of Anjou, King of Naples, who was appointed Signore, or Lord Paramount of the City, for five years, in 1313, when Florence was threatened by the Emperor Henry VII. The lilies are again those of France; the red stripes on the golden field are said to be the ancient arms of the Arragonese Kings of Naples, adopted by Robert when he married a daughter of Don Pedro of Arragon. Some historians assert that these were first adopted by his son Charles of Calabria, who ruled the city for ten years.

The two upper tiers of windows are in the elegant form so common in Tuscan buildings; an arch divided by a

column, with a trefoil above each compartment. Michelozzo Micholozzi added the decoration of the cross and the lily, alternately, in bas-relief, within the triangle above the two arches. The lower windows are large and square, with iron gratings.

The principal entrance to the Palazzo Vecchio has always been immediately beneath the tower. A second entrance once existed on the eastern front in the Via de' Leoni; a third on the southern, in the Via della Ninna, where we still see traces of the lion rampant of the Duke of Athens; and a fourth, on the northern front near the fountain, where there is at present a grated window, surmounted by tabernacles resting on brackets; here formerly stood two lions similar to those above the principal entrance, all of which were once gilt, and were the work of an artist named Giovanni de' Nobile. Besides these four entrances, there was a smaller door, now walled up, of which various traditions remain; it is supposed to have communicated with a well or pit, resembling that discovered in the tower, down which many a hapless victim of the Grand-Duke Cosimo I. was thrown.

Between the stone lions over the principal entrance, the royal arms of France were placed after the expulsion of the Medici in 1494, and here likewise was raised the shield of Pope Leo X. to commemorate his accession to the papacy. Both were removed in 1527, and a marble slab was substituted, on which was inscribed the monogram of Christ, surrounded by a glory. This act is connected with an interesting passage in Florentine history. The two youths, Ippolito and Alessandro de' Medici with their guardian, Cardinal Passerini, had been exiled from Florence, when, in 1527,

the city was threatened with their return by foreign aid. The government of the Republic was at that time distracted by three factions. That which desired the restoration of the Medici; the Libertini, or followers of Savonarola; and the Ottimati, who advocated a moderate but conservative policy whilst retaining the old republican form of government. The Gonfalonier, Nicolò Capponi, belonged to this last party: although an upright man, he neither possessed great capacity nor force of character, and when a report reached Florence that a league had been formed between Clement VII. and the Emperor Charles V., he hoped, by conciliatory measures, to avert the dangers threatening the Republic. But, in order to prove his attachment to liberty and his abhorrence of tyranny, he proposed in council that Jesus Christ should be elected King of Florence, a pledge that the Florentines would accept no ruler but the King of Heaven. The contemporary historian, Varchi, describes how the Gonfalonier, when presiding at this great council, on the 9th of February, 1527, repeated almost verbatim a sermon of the Frate (Savonarola), and then, throwing himself on his knees, exclaimed in a loud voice, echoed by the whole council, "*Misericordia;*" and how he proposed that Christ the Redeemer should be chosen King of Florence. The old chronicler Cambi further relates, that on the 10th of June of the following year, 1528, the clergy of the Cathedral met in the Piazza della Signoria, where an altar had been erected in front of the palace; the word Jesus was then disclosed before the assembled citizens, who finally accepted Him for their King. The shields of France and of Pope Leo were accordingly removed from their place, and the name of the Saviour, on a tablet, was inserted over the

entrance to the palace. Until 1846 the monogram of Christ, with its accompanying inscription, had been concealed by a huge shield containing the grand-ducal arms; but when these were taken down, it was for the first time discovered that the original dedication to the Saviour had been altered to the words: "*Rex Regum Et Dominus Dominantium.*"

Count Luigi Passerini suggests that the Grand-Duke Cosimo may have substituted this inscription; perhaps because unwilling to share the sovereignty of Florence even with his Divine Master.*

In 1349, a wide stone platform was added in front of the palazzo, extending along the northern façade. From this *ringhiera*, as it was called,† the Signory were wont to address the people assembled in the piazza beneath. The parapet was probably adorned with paintings, since a record has been found, stating that in 1525 Andrea del Sarto and Bugiardini were employed to make designs for frescos, to replace those already decayed. It was only in 1812, during the Napoleonic régime, that the ringhiera was demolished. The façade of the building has thereby lost much in symmetry and proportion, as may be seen by consulting the copy of a curious old picture in the convent of St. Mark's, by an unknown artist, which, although evidently painted subsequently to the time of Savonarola, represents the piazza as it is supposed to have appeared on the 23rd May, 1498, when the Priors and Judges were seated on the

---

* See "Curiosità Storico Artistiche Fiorentine," del Conte Luigi Passerini.

† *Ringhiera*, or "rostrum," a word derived from *arringare*—"to harangue."

ringhiera to witness the execution of their cruel sentence on Savonarola and his unfortunate brethren of San Marco.*

In 1377, an ancient Marzocco, or Lion of Florence, was placed at the northern angle of the ringhiera, nearly on the same spot as the present Marzocco, which is the work of Donatello. The origin of the word Marzocco is very obscure; some philologists trace it to the East. In Florence it has always been applied to a seated lion, one of whose paws rests on a shield, which bears the popular device of the *giglio*, or lily.† The Marzocco was in early times crowned with a diadem of red and white enamel, set in gold, and bore a motto by the novellist, Françesco Sacchetti:—

"Corona porto, per la patria degna,
Acciochè libertà ciascun mantegna."‡

On great occasions similar crowns were placed on the heads of the lions over the gate of the Palazzo del Podestà, now the Bargello.

To the left of the principal entrance of the Palazzo Vecchio is the colossal marble statue of David, by Michael Angelo, placed here in 1504, and popularly called "Il Gigante," the Giant. The block of Carrara marble from which it was carved was originally intended for a colossal

* See illustration at beginning of this chapter.

† In the Sala del Orologio, within the Palazzo Vecchio, there is a grotesque Marzocco, a cast of an old monument, in which the lion's paw rests on a human head. At Cutigliano, a small town in the Apennines, above Pistoia, there is an equally grotesque Marzocco on a pillar in front of the town-hall; the lion's paw in this monument also rests on a human head.

‡ "I bear a crown worthy of my country,
In order that all should maintain liberty."

statue of a prophet, and had been blocked out by a certain Agostino di Guccio of Duccio, in 1464, but his work was not approved, and the marble lay encumbering the Opera del Duomo, until Jacopo Sansovino offered to form the shapeless block into a statue, on condition that he were allowed to add more marble if required for his design. Michael Angelo, who had lately returned from Rome, struck with the fine quality of the stone, proposed himself to undertake the work, and to carve a statue out of the block as it lay, without any additions. The Cathedral Board of Works gladly assented, and he at once began David, selecting this hero as a type of the defender of just government and of his country's rights. In the first sketch, the shepherd-king had one foot resting on the head of Goliath, but finding that the marble did not admit of this attitude, Michael Angelo altered his design.* He was resolved to admit no criticisms while the work was in progress, and therefore raised a scaffolding round the marble, in the Opera del Duomo. In February, 1503, the statue was so far advanced that the Signory met in council to consider where it should be placed. Artists were summoned from all parts of Italy to discuss the question, and it was finally decided to remove the group of Judith and Holofernes, and to accede to Michael Angelo's desire, David should stand in its place on the ringhiera. The transport of this gigantic statue was a work of no small labour. Giuliano di San Gallo, and his brother Antonio, or, as is supposed, Simone Pollaiolo, Il Cronaca, invented a wooden apparatus

* The wax model, the design for this statue, is preserved in his house, Casa Buonarotti, Via Ghibellina.

for the purpose, and it employed thirty men for four days to drag it to its destination. The statue, when first placed on the ringhiera, had to be guarded from the attacks of envious artists. When disclosed to public view, the Gonfalonier Pier Soderini observing that the nose was too large, Michael Angelo immediately mounted a ladder, chisel in hand, and pretending to make the desired alteration, he let fall some marble dust; then turning to the Gonfalonier, he inquired whether he was satisfied. "It is better," was the reply, "you have given it expression;" upon which, as Vasari further relates, Michael Angelo descended the ladder with a smile of derision at those who affect learning and speak on subjects of which they are ignorant. The statue gave complete satisfaction, and Soderini had a bronze cast taken, which in 1508 he presented to the French ambassador, in return for the good offices of Louis XII., who had counteracted the schemes of Piero de Medici, to recover power in Florence. This bronze has disappeared, and probably perished during one of the numerous revolutions which have agitated France since that time. In 1527 the left arm of David was broken by a stone, thrown from an upper window of the palace by those defending the precincts from the attempt of the Medici faction to force an entrance. Vasari and a young sculptor, called Cecchino, afterwards better known as "Salviati," gathered up the fragments and presented them to the Grand-Duke Cosimo I., who had the arm repaired. In later times this statue was severely criticised; but notwithstanding the meagreness of the figure, and the disproportioned size of the head, it is unquestionably a triumph of genius. The great artist has not only overcome the difficulty of adapting to his purpose a

block of marble which had baffled contemporary sculptors, but he produced a noble form in which he unites the simple attitude of the young shepherd with the dignity of the future king. Our distinguished sculptor, the late John Gibson, exclaimed when contemplating David, "What a fine statue is the David! How grand the spirit! how perfect the execution! and how free the whole from the mannerism into which Michael Angelo afterwards degenerated!"* There is a tradition that Michael Angelo in his old age was in the habit of sitting on a chair placed to the right of the entrance of the palace, from which he could contemplate his favourite work; and here he amused himself by chiselling a profile, which may still be traced on the rough stone.

Hercules and Cacus, by Baccio Bandinelli, executed in 1546, is very inferior to the statue of David. Hercules is in the act of slaying a fabulous Italian robber-shepherd who had stolen some of his cattle. The order for this group was first given to Michael Angelo, who made a small model of the subject; but, before he could execute it in marble, Clement VII. summoned him to Rome to finish his fresco of the Last Judgment. The task was consequently assigned to Baccio Bandinelli. The block of marble had already been selected at Carrara by Michael Angelo. Before reaching Florence, however, it fell into the Arno, and was with difficulty rescued from the mud and sand. This accident drew forth the remark from a Florentine wit, that it had drowned itself voluntarily, rather than submit to be hacked by Bandinelli. Baccio had so many enemies in

* See Harford's "Life of Michael Angelo," vol. i. p. 224.

Florence, that the Grand-Duke Cosimo, before yielding to the request of Pope Clement VII., to place this group of Hercules in the piazza, was obliged to imprison some of the most inveterate of his persecutors, to insure the preservation of order. The work is not wholly devoid of merit, though the artist's idea of strength is mere bulk. According to Mr. John Bell, "heroic strength does not consist in vulgar squareness, but in grandeur of form, in energy, in fine, well-pronounced muscles, in putting the force in its right place (especially when displayed in action), and in dignity of attitude. Consciousness, as it were, of irresistible power should be discernible in the posture and form of every part and position of the figure; square forms and limbs, muscles crowded and knotted together with a flat coarse face and rough hair, go but a little way in expressing strength."

On either side of the entrance to the palazzo are two marble terminal statues, properly called Baucis and Philomon, which were intended to support an iron chain placed in front of the gate. These are also by Bandinelli, though the male figure changing into an oak, emblematic of the irresistible power of Tuscany, is sometimes attributed to his pupil, Vincenzio de' Rossi. The female figure turning into a laurel with a diadem on her head, is symbolical of Tuscan grace displayed in Nature and Art.

The cortile of the palazzo is surrounded by a colonnade of massive octagonal pillars, eight feet in circumference, with varied capitals. In 1434 the original columns of brick began to sink, and it was considered necessary to remove them and to substitute others. This difficult task was entrusted to the celebrated architect Michelozzo Michelozzi,

who had that year returned with Cosimo de' Medici from exile. Great care and skill were required, as the whole edifice rests on this colonnade; but the work was performed in a manner which justified the reputation of the artist. He at the same time embellished the windows of the palazzo, inhabited by the Gonfaloniers and Priors, and added eight chambers for their accommodation, as until that time the Priors had been obliged to share one sleeping room. The stucco ornaments on the nine columns round the cortile was an addition made in 1565, when Francis de' Medici, the son of Cosimo I., was united to Joanna Archduchess of Austria, sister of the Emperor Maximilian, and niece of Charles V. The ground of the stucco ornaments was originally gilt, but the gold has long since disappeared; traces of the fresco painting on the vaulting and walls, however, still remain, representing various cities in Germany, whilst in the lunettes above are copies of medals, which commemorate the victories of Duke Cosimo.

On either side of the arch leading to the great staircase are two inscriptions, one in Latin, the other in Italian. The former is a welcome to the princess, the latter contains the date of the construction of the cortile, and a list of those artists who have at various times either added to, or embellished the building, among whom appear Andrea Pisano, Michelozzo Michelozzi, Il Cronaca, Bandinelli, Baccio d' Agnolo, Giuliano di San Gallo, and Vasari. In the centre of this cortile is a fountain composed of a porphyry bason executed by Tadda in 1555. In the middle of the bason, perched upon a pedestal, stands the small bronze figure of a boy grasping a dolphin, by Andrea Verocchio. From the nostrils of the fish flows water, brought

hither from the Boboli Gardens by pipes across the Ponte Vecchio. This graceful little statue seems to give sunshine to the sombre court. It was cast for Lorenzo de' Medici, to decorate a fountain in his villa of Careggi, but was transferred to its present position by Duke Cosimo. Rumohr says, "It is impossible to behold anything more joyous and animated than the expression of the countenance and action of this boy; it is difficult to find a modern bronze of such fine *materials*. The action seems half flying, half springing, and notwithstanding that the position is much inclined forward, it is evident that it is not out of its proper balance. The artist has placed the roundness of infancy in happy juxtaposition with the angular lines produced by the wings of the boy, as well as by the fish." *

CHRONOLOGY.

	A.D.
Arnolfo di Lapo died	1310
Buggiardini died	1556
Cosimo Vecchio imprisoned	1433
Esecutore della Giustizia appointed	1300
Francis I., Grand-Duke, married Joanna of Austria	1565
Hercules and Cacus statue, by Baccio Bandinelli	1546
Jesus Christ chosen King of Florence	1528

* See Rumohr, "Ricerche Italiane," vol. ii. pp. 303, 304.

CHAPTER XVI.

PALAZZO VECCHIO DELLA SIGNORIA (*Continuation*).

Interior.

A STAIRCASE, designed by Vasari, leads to the upper story of the Palazzo Vecchio. The spacious and lofty chamber at the landing is called the "Sala del Orologio," because it once contained an orrery, with mechanism to show the movements of the planets. It was the work of Lorenzo della Volpaia, a celebrated watchmaker and astrologer, and was placed here by Lorenzo the Magnificent.*

The ceilings of this and the adjoining chamber are wonderfully rich. The Florentine lilies and cherubs' heads, carved and gilt on a blue ground and in a gold framework, were executed by Marco Domenico and Giuliano del Tasso. The walls of the Sala del Orologio have on three sides golden lilies on a blue ground, and on the fourth the apotheosis of St. Zanobius, with an architectural background painted by Ridolfo Ghirlandaio in 1482. The Cathedral, with Giotto's façade and his campanile, appears through an arch behind the bishop, who sits enthroned with his

* This orrery is now in the Museum of Natural Science in the Via Romana.

mitre and crozier, supported on either side by a saint. Above, in a lunette, is the imitation of a bas-relief of the Madonna and Child: Brutus, Mutius Scævola and Camillus are on one side of the central group; Decius, Scipio, and Cicero on the other; whilst medallions of emperors fill the spandrils. This fresco is sadly out of repair: a long and deep crack, occasioned by an earthquake, has injured the compartment nearest the window, and the wall in the centre has been pierced for a door which is flanked by two African marble pillars taken from an ancient temple in Rome, and presented by one of the Medici popes. This door leads to the Stanza della Guardaroba. The *armadii*, or cabinets, which surround this chamber once contained treasures belonging to the Medici family, and the panels of the doors are painted with maps by Fra Ignazio Danti, a Dominican monk of Perugia, brother of Vincenzio Danti, the sculptor. He was a learned mathematician as well as eloquent preacher, and was patronised by the Grand-Duke Cosimo I.* The fifty-three maps, painted in oil-colours, are curious examples of the state of geographical science in the sixteenth century. Ignazio Danti followed the Ptolemaic system whilst adopting the rules of Mercator, a bold innovator in his day, and the founder of modern geography.†

The Sala del Orologio communicates by the door opposite the Stanza della Guardaroba with the Sala dell' Udienza, or Audience Chamber. The exquisite marble framework

* The gnomon in the Cathedral and the astrolabe on the façade of Sta. Maria Novella are also by Fra Ignazio Danti.

† Gerard Mercator was born in the Low Countries in 1512, and died at Guisburg in 1594, where a monument has been recently erected to his memory.

of the door is by Benedetto da Majano.* The doors themselves are of intarsiatura, or inlaid woodwork: the subjects are, portraits of Dante and Petrarch, and were executed by Del Francione, a master-carpenter. Above the doorway in the Prior's Chamber is a small marble and porphyry statue. The inscription below—*Diligite justitiam qui judicatis eam*—refers to a statue of Justice by Benedetto da Majano, which formerly stood here. The frescos round this chamber are by Francesco, or Cecchino de Rossi Salviati, the same who, when a boy, helped Vasari to gather up the fragments of David's arm. He was not a very eminent artist, and is best known as the comrade of Giorgio Vasari, who wrote his life with the partiality of a friend. Born in Florence in 1510, he assumed the name of Salviati in compliment to his patron, Cardinal Giovanni Salviati: he died 1563. The subjects painted by him on the walls of the Prior's Chamber are taken from the life of the Roman general Furius Camillus. One of the best represents the schoolmaster of Falerii who betrayed his native town to the Romans, and whom Camillus sent back to his fellow-citizens in chains. Vasari states that this room, as well as the Sala dell' Orologio and the spacious hall below, called the Sala del Dugento, the Hall of the Two Hundred, and which occupies the entire area of both saloons above, were constructed by Benedetto da Majano.

* Vasari mentions some lovely *putti* supporting festoons, and a statue of the youthful St. John in the centre, none of which remain in their original position. No traces remain of the *putti;* but a small St. John in the Uffizi Gallery, which has been attributed to Donatello, has been lately recognised as the work of Benedetto da Majano, and appears to be the missing statue. Vasari, vol. v. p. 130.

The commentator of the recent edition of "Vasari's Lives," Cavaliere Giovanni Milanesi, however, declares that no documents exist to corroborate this fact, and adds that, in 1473, when it was decreed that the old saloons should be replaced by others, the artists employed for the work were Giuliano da Majano and Francione, who executed the intarsiatura of the doors leading to the Sala dell' Udienza, or Audience Chamber, where the Priors assembled.* The six Priors of the Arts, composing the Council of the Signory, who were first created in 1282, exercised their responsible duties in the Sala dell' Udienza. Their term of office was two months, and none could be re-elected within two years. They were maintained at the public cost, eating at one table, and during their two months of office were rarely allowed to quit the walls of the Palazzo. All their acts were conducted with religious solemnity: the wine brought to their table was consecrated on the sacred altar of Or San Michele,† and in the small chapel of St. Bernard, leading out of this chamber, the Priors invoked Divine aid before commencing business.

The religious functions in this little chapel were always performed by five Vallombrosian monks until the year 1472; after which time, seven different orders of friars were appointed to officiate in turn. These holy brethren had charge of the seal of the Republic, which in earlier days had been stolen and carried off by one of the Podestàs, who hoped to escape detection by flight.‡ A small doorway leads into the chapel of St. Bernard; above it are the initials of our

* See Vasari, "Vite dei Pittori," vol. v. p. 135.

† See former chapter, Or San Michele.

‡ See Gem Room, Uffizi Gallery.

Saviour, surrounded by a glory, and the words *Sol Justitiæ Christus Deus noster regnat in æternum*—probably placed here during the gonfaloniership of Nicolò Capponi. The chapel is small and low. The frescos on the walls and ceiling are considered among the best works of Ridolfo Ghirlandaio. In the centre of the ceiling is the Holy Trinity, in which the Eternal is represented with the crucified Saviour, and above them hovers the Holy Spirit; in separate compartments, formed by arabesques painted in chiaroscuro, are angels supporting the Instruments of the Passion, and the heads of the Apostles. The Four Evangelists are represented seated; each has his appropriate emblem. Nearer the altar are four ovates, each containing two of the Apostles. The ground on which these figures are painted is an imitation of gold mosaic, which has a very rich effect. Facing the altar is the Annunciation. The Virgin, clothed in the usual blue mantle, kneels beside a triangular-shaped reading-desk, emblematical of the Trinity; her eyes are cast down, and her hands crossed over her bosom. The angel, a slender youthful figure with a most lovely expression, is running towards her; his fair hair and bright-coloured garments float backwards in the breeze, and express haste. The swift airy movement of flight, even more than the clouds beneath his feet, mark his celestial nature: his arms are folded reverentially before the handmaid of the Lord, and his fingers gently clasp the branch of lily. In the background is a city, suggestive of Nazareth, but in reality a view of the Piazza della SS. Annunziata in Florence, with the Church of San Marco in the distance. Beneath this group, and all around the chapel, the wainscoting is painted in arabesques, containing angels in chiaroscuro. The original

altar-piece, a Holy Family, by Mariano Graziadei of Pescia, a pupil of Ridolfo Ghirlandaio, is now in the corridor of the Uffizi Gallery. It has been replaced by a picture of St. Bernard by an unknown artist, but a good painting, though in too dark a position to judge of its merits. To the right of the altar, a grated window opens on the adjoining Sala dell' Udienza. To the left, a painted imitation of a grating conceals a cabinet, and has the following inscription :— *Evangelium invenit sibi domum et leges locum ubi quiescat.* This cabinet was intended to contain the copy of the Gospels used by the Signory when they were sworn into office, or whenever an oath was administered. The celebrated Pandects of Justinian were also kept here, until, for greater security, the volume was transferred to the Laurentian Library. Every corner of this little chapel is worthy of examination, but it ought to be visited on a bright sunshiny day, for the small windows only admit a partial light. It existed long before Ghirlandaio added the decorations. Many a victim to State intrigues has here received the last consolations of religion before submitting to torture and death in the piazza beneath ; and among them was Girolamo Savonarola.

A small door opposite the entrance to the Sala dell' Udienza opens on a suite of four rooms originally occupied by the Signory, but assigned by Cosimo I. to his consort Eleonora of Toledo. The ceilings were painted by Jean Stradan or Stradone, with frescos illustrating the virtues of woman ; for which purpose he selected the stories of the good Gualdrada,* Penelope, Esther, and the Sabine women. Stradone was born at Bruges, in Flanders, 1523. He came

* For this story, see chap. ii. on Baptistery.

to Italy to attain higher perfection in his art, and died there 1605, at the age of eighty-two. He was chiefly employed by Vasari to make cartoons for tapestry, specimens of which are exhibited in the corridor which connects the Palazzo dei Pitti and the Uffizi Gallery.

The last of the suite of rooms which belonged to Eleonora of Toledo communicates with the Uffizi Gallery on one side, and on the other overlooks a small court, the Cortile del Capitano del Popolo. In this room one of the foulest deeds was committed that ever disgraced the darkest annals of the Palazzo Vecchio. It is related by Françesco Giovanni, who was himself a Prior in 1441. A Florentine named Baldassare Orlandini, when commissary for the army during a war against the Milanese, had the baseness or cowardice to abandon a pass in the Apennines, allowing the enemy's general, Nicolò Piccinnino, to penetrate the Valley of the Arno. His conduct was boldly denounced by Baldaccio d' Anghiari, a faithful soldier of the Republic, who led the Florentine infantry. Some years later, in 1441, when the chronicler Françesco Giovanni was Prior, Orlandini, who had been chosen Gonfalonier, with apparent friendliness sent for D'Anghiari to the palace. D'Anghiari, suspecting treachery, hesitated to obey, and sought advice from Cosimo Vecchio, who, fearing that the virtue and ability of D'Anghiari might be prejudicial to Medicean interest, cunningly replied, that obedience was the first virtue in a citizen. Baldaccio accordingly repaired to the palace, where Orlandini received him with courtesy, and was leading him by the hand to his own chamber, when ruffians, hired by the Gonfalonier for the purpose and placed in concealment, rushed on their intended victim, and after dispatching him with

their daggers, threw his body into the cortile below. His head was cut off, and his mangled remains exposed in the piazza, where he was proclaimed a traitor to the Republic. A part of his confiscated property was, however, restored to the prayers of his widow Annalena, who subsequently, after the death of her infant son, retired from the world, and converted her dwelling in the Via Romana into a convent which bore her name.

Beyond the room in which the murder of Baldaccio d' Anghiari was accomplished, is another small chapel, probably intended for the use of the grand-duchess, painted in fresco by Angelo Bronzino, the favourite portrait painter of the Grand-Duke Cosimo I. These frescos are among the best works of Bronzino. On the vaulting St. Francis is represented with a brother monk, as well as St. Michael, St. Jerome, and St. John the Evangelist. Four very lovely *putti*, or boy-genii, support a kind of trellis-work with fruit. The subjects on the walls are the Passage of the Red Sea, the Brazen Serpent, Moses striking the Rock, and the Manna falling from Heaven.

The eight remaining rooms on this floor were those built by Michelozzi for the better accommodation of the Priors, at the time when he strengthened the supports in the central cortile of the palace. These rooms are adorned with frescos of a much later period by Vasari and his pupils, and each room is named after the mythological subjects painted on the ceiling.

On the first floor of the palace is the magnificent Sala dell' Adunanza, or, as it is now called, the Sala del Dugento. It is a hall of singularly fine proportions, occupying the entire area of the two chambers of the Udienza and Orologio

above. The stone ceiling is richly carved in cassetones, or hollow squares, containing roses and lilies in high relief. The wide cornice is also of stone, and bears the shields of the Commonwealth. The windows are lofty and very handsome; they are raised three steps from the floor. Here the Council appointed to examine measures relating to war were accustomed to meet, and into this chamber rushed the Ciompi —wooden shoes, as the artisans were contemptuously called —when led to revolt by the wool-carder, Michele Lando, in 1378. As they reached the Sala dell' Adunanza, their leader, who bore in his hands the standard of Justice, turned to his turbulent followers, and, acquainting them that the palace and city were now in their hands, inquired what was their further pleasure; to which they replied by proclaiming him chief of the Government, and bidding him rule as he thought best: thus it was that Michele Lando became Gonfalonier of Florence. In 1495, after the construction of the Chamber of Five Hundred, this room was used for the Council of the Ottanta, or Eighty—a selection of citizens with whom the Signory consulted on important matters of state. It was only in 1532 that it was called the Sala del Dugento, when Clement VII., in order to flatter the popular party, convened a Council of Two Hundred citizens, with authority to elect a certain number of the magistrates, and to confirm or object to the laws; they were likewise empowered to choose the forty-eight citizens who constituted the Senate, and over whom the grand-duke presided in person; but though this council bore the semblance of a democratic assembly, it possessed no real power, and under Cosimo I. it soon became a mere nonentity.

A short passage connects the Sala del Dugento with the

more celebrated Sala del Cinquecento, which, though for a time altered and adapted for the use of the Italian Parliament, is now restored to its original dimensions. The history of its construction is as follows. In consequence of the return of many citizens who had been driven into exile, the Sala dell' Adunanza, afterwards del Dugento, was found too small for the new popular council which had been proposed, and a larger chamber was built about the year 1495, when Piero de' Medici, the son of Lorenzo the Magnificent, having been expelled from Florence, Girolamo Savonarola, the celebrated friar of San Marco, urged the necessity of instituting a parliamentary form of government. This council was to consist nominally of the entire body of the citizens, and in reality it included 3,200 qualified persons, the population of Florence at that time numbering 90,000 souls. A new law provided that whenever this great council should exceed 1,500 persons, it should be divided in three; that one-third should compose the council for a term of six months, to be succeeded by the other two, in turn, for a similar time. So large a meeting made a new chamber imperative, and that part of the palace which had been left incomplete by the Duke of Athens was selected for the purpose. Michael Angelo, Leonardo da Vinci, Giuliano di San Gallo, Baccio d' Agnolo, and Simone di Tommaso del Pollaiolo, surnamed Il Cronaca, were appointed to consult together for the design, which was ultimately confided to the last-mentioned artist, an enthusiastic follower of the Frate; Antonio di San Gallo and Baccio d' Agnolo assisted him in the completion of his task.

The Sala del Cinquecento is one hundred and seventy feet long and seventy-five feet broad; it is eighteen feet out of

the square, following the irregular shape of the building; but, notwithstanding this defect, the chamber is very imposing from its height, breadth, and length. The walls were left for several years without ornament. A raised step round the entire saloon was provided with seats behind a balustrade, and assigned for the magistrates of the city, the Gonfalonier and Signory occupying the platform at the farther extremity, where an altar was erected for the performance of mass; above this altar was a picture of the Madonna and the patron saints of Florence, by Fra Bartolommeo.* In the centre of the hall were benches for the citizens. When Pier Soderini held the office of Gonfalonier, he proposed the decoration of the walls, and issued orders to Michael Angelo and Leonardo da Vinci to prepare cartoons for the purpose. Leonardo chose for his subject the defeat of Nicolò Piccinnino by Baldaccio d'Anghiari, whose murder has been related above. Vasari describes this cartoon as "a splendid group of horses and men gathered round a standard which they are defending from the enemy." Leonardo proposed to paint it in oil, but his attempt failed, from the use of too thick a medium, which spoilt the work. Michael Angelo selected an incident which occurred during a war with Pisa, when the Florentine army was surprised by the enemy whilst bathing in the Arno. Some were seen rushing out of the water, and hastily putting on their armour; others running half clothed after their horses, which had broken loose; and others already engaged in the fight. The great artist had ample field here for the exercise of his inventive faculty. Unhappily, this cartoon perished during the disturbances

* This picture is now in the Gallery of the Uffizi.

which took place in 1512, on the return of the Medici from exile, when their soldiers were quartered in this vast chamber. After the second expulsion of the family, the hall was restored for public meetings; but when the Grand-Duke Cosimo I. left his palace in the Via Larga and came to reside in the Palazzo Vecchio, he held his court in the Sala del Cinquecento, where he received foreign ambassadors as well as his own subjects. The ceiling was then raised, and, as well as the side walls, decorated with sculpture and paintings by Baccio Bandinelli, Baccio d' Agnolo, and Giorgio Vasari. The ceiling was divided into thirty-nine compartments, richly gilt, and painted in oil by Vasari and his scholars. The subjects chosen were intended to commemorate the great deeds of Cosimo. The walls, divided in compartments, were also painted by Vasari, and represent the conquests of Pisa and Sienna. In one of these Cosimo is leading the Florentines by night in the attack on Sienna, and is accompanied by his favourite dwarf, clothed in armour. At one end of the chamber are statues beneath arches, divided by columns and pilasters. Beneath the central arch is a seated statue of Leo X. bestowing his benediction, the work of Baccio Bandinelli, assisted by his scholar Vincenzio Rossi; a heavy and mannered production. In the niches on either side are statues of Giovanni de' Medici delle Bande Nere, father of Cosimo I.; and of Duke Alexander, also by Bandinelli. At the sides are statues of Cosimo I. and of his son Francis I. The statues by Bandinelli, Rossi, Giovan Bologna, and Michael Angelo, which were formerly placed round this hall, have all been conveyed to the Bargello; and the colossal seated statue of

Giovanni delle Bande Nere, by Bandinelli, has long since been placed in the Piazza di San Lorenzo. Until 1865 this chamber remained much in the same state in which it had been left by Cosimo I., and was occasionally used for a concert, or for the *tombola*, a kind of lottery. When lighted by a vast number of candles, and crowded with spectators, the effect was very striking; but in 1864, when Florence was proclaimed the Capital of Italy, and when the Italian Parliament was transferred here from Turin, the Sala del Cinquecento was divided by partition walls, and underwent various alterations for the reception of the deputies.

The opening of the first Italian Parliament in Florence was a sight not easily to be forgotten. The throne, raised on a platform, was supported on either side by the celebrated groups of sculpture by Michael Angelo and Giovan Bologna, since transferred to the Bargello. The King addressed the assembly in a loud and clear voice, which penetrated every corner of the building, and he won the respect of all present by his unaffected soldierlike simplicity and dignified demeanour.

A separate staircase in the building leads to a suite of six rooms on this same floor, which are adorned by frescos of Vasari and his scholars; these are called the Medici rooms, because each painting refers to some member of that family. Above the doors in the saloon of Clement VII. are two excellent portraits of that pope; in one he is represented with Francis I. of France, in the other with Charles V. of Germany. These rooms were used for the balls and receptions of the Governors of Tuscany, Baron Bettino Ricasoli, and the Marchese Sauli, and of the Prefect, the Marchese di

Torrearsa; they have since been used as committee rooms for the Italian Parliament.

The Palazzo Vecchio, which has witnessed so many vicissitudes, is externally unchanged; and though the rude architecture of an age of civil warfare and tumult seems incongruous for a Chamber of Representatives, the associations of past centuries, during which the Palazzo Vecchio has always been maintained as the seat of government, made the old municipal fortress no unfit place for the legislature of the Italian kingdom. It is now in the course of adaptation to receive once again the Florentine municipality.

CHRONOLOGY.

	A.D.
Arnolfo di Lapo	1240—1311
Baccio d' Agnolo	1462—1543
Bandinelli, Baccio	1493—1560
Bernardo Nicolò made the clock	1334
Bronzino, Angelo	1502—1572
Buonarotti, Michael Angelo	1474—1564
Ciompi riots	1378
Clement VII., Pope, institutes the Council of Two Hundred	1532
Cosimo I.	1519—1574
D'Anghiari, Baldaccio, murdered	1441
Ghirlandaio, Domenico	1449—1494
Ghirlandaio, Ridolfo	1483—1561
Giovan Bologna	1524—1608
Michelozzi, Michelozzo	1391—1472
Piccinnino, Nicolò, died	1444
Sala del Cinquecento	1495
San Gallo, Giuliano di	1445—1516

	A.D.
Savonarola, Girolamo	1452—1498
Soderini, Piero	1450—1516 (?)
Stradone, Giovan	1523—1605
Vasari, Giorgio	1512—1574
Vinci, Leonardo da	1452—1519

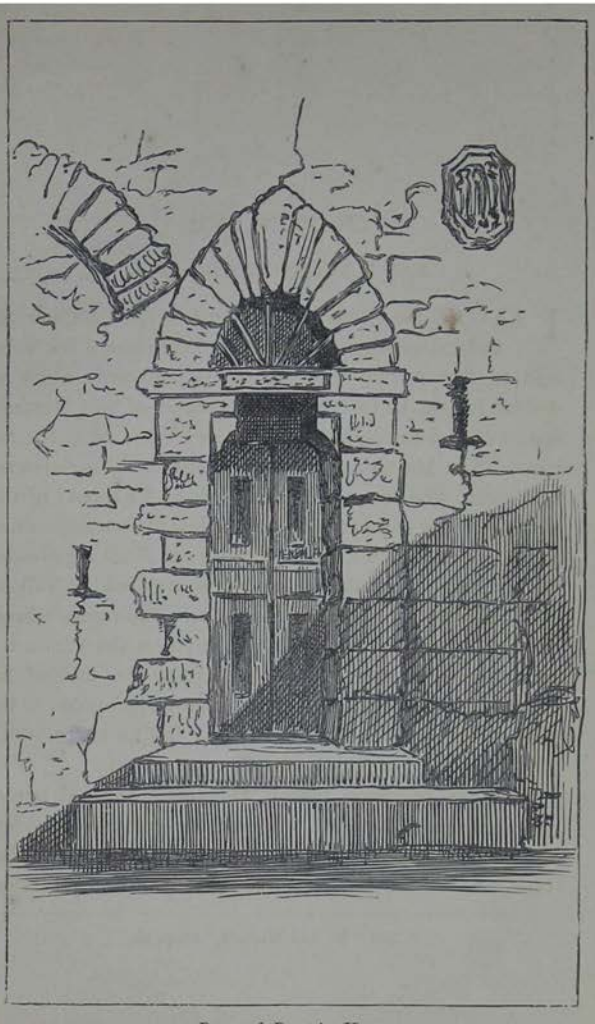
CHAPTER XVII.

SAN MARTINO.—THE BADIA.

LEAVING the Piazza della Signoria by the Via Calzaioli, and taking the third turning to the right, a few steps lead to the obscure little piazza, or piazzetta, which is divided in two by the diminutive Church of San Martino, once a chapel belonging to the larger church of the same name. San Martino was built A.D. 986, by an archdeacon of Fiesole, who in 1034 presented it to the monks of the *Badia*—Abbey—of Florence: it was nevertheless maintained as the parish church until 1479, when the abbot suppressed the cure, and gave half the building to the Guild of Tailors, who had their residence in this quarter. The piazza nearest the Via Calzaioli is still called the "Piazza dei Cimatori," from *cimare*, to shear cloth. St. Martin, who divided his cloak with the beggar, is a saint equally appropriate to the Guild of Tailors, and to the charitable institution, o which all that remains of the old church now belongs.

In 1441, the good Bishop Antonino* engaged twelve pious citizens of Florence to form themselves into a society for the secret aid of persons brought to penury by misfortune, who were ashamed to beg, and who were therefore

* See "Or San Michele," chap. xii.



Door of Dante's House.

Page 290. I.

called *I Poveri Vergognosi*—"the shamefaced poor." The members of this society assumed the title of *Procuratori dei Poveri Vergognosi;* but they were more generally known as the *Buonuomini di San Martino*—"the good men of St. Martin." The friars of the Badia granted them permission to make San Martino the depository for contributions towards this charity, and they suspended a box with a slit outside, to receive alms, which still remains there with the old inscription, stating the purpose for which the money was demanded. In 1740, the Buonuomini purchased a room behind the church, in which to carry on their business. Besides the relief of the better sort of poor, the objects of the society were to assist in the education of children, and to afford means for the heads of families to obtain clothing, and, when needed, a doctor, medicine, and even a sick-nurse; the society also gave dowries to indigent girls. The power and influence of the Buonuomini di San Martino rapidly increased, until it roused the jealousy of the government, who, in 1498, made an attempt to withdraw the direction of the society from simple citizens, and to create in their stead a board of magistrates, who were to be elected annually. The scheme, however, did not succeed, and the original framework of the institution, as established by San Antonino, was restored.

Within the little church are twelve lunettes, painted in the manner of Filippino Lippi and Sandro Botticelli. The subjects of these paintings relate to the Seven Works of Mercy and to the Life of St. Martin. In the central lunette, facing the window, is an old man with white hair, supposed to be the portrait of Piero Capponi, the heroic defender of the liberties of Florence.

In the piazzetta, opposite the Church of San Martino, is a lofty tower attached to the wall of the former monastery of the Badia. In the early times of the Republic, this tower was inhabited by the Podestà, or foreign governor of Florence; the name by which it is generally known, of the Bocca di Ferro, was probably after one of these Podestàs, as there is still a Bolognese family of Ferro. The Tower was still later called as La Castagna—"the chestnut tree"—for some unexplained reason; and finally, it was named the Torre di Dante, because it overlooks a house in the Via San Martino, where a curious old door bears the inscription that here Dante Alighieri was born.* In 1261, the Podestà left the Torre della Castagna to take up his abode in the palace now known as the Bargello. The imperialist or Ghibelline party had suffered a total discomfiture in the death of Manfred, the son of the Emperor, Frederick II., in the battle of Benevento, when in 1295 commenced the Institutions of Arts or Guilds, which led the way to a free form of government in Florence, under the supremacy of the Guelphic party. The first residence of the twelve Priors, or presidents of the principal guilds, who composed a council or magistracy for the city, was in the Torre della Castagna, which was afterwards ceded to the abbot of the Badia, when the Priors removed to the houses of the Cerchi family. Dante was born in 1265; and in the Church of San Martino he was married to Gemma, the daughter of Manetti Donati, whose houses adjoined those of the Alighieri. In a neighbouring street lived Dante's first love, Beatrice or "Bice" Portinari. Dante's parents were in easy circum-

* See illustration at the beginning of this chapter.

stances, and belonged to the Guild of Wool. The family mansion extended far back, with the principal front in the Via Sta. Margherita. The door which remains in the Via San Martino could only have been that of the shop, and the arms on a shield above, are those of the Vecchietti, into whose hands the house subsequently fell. It is described in a document of the year 1429, when on sale, as having several "storeys and saloons, and chambers and vaulted rooms above ground, courts, &c., with a *bottega*"—booth or shop—"adapted for the exercise of the wool trade, which house is entered by the Piazza di Sta. Margherita of Florence, whilst the entrance to the booth is in the Via San Martino, near the Piazza di San Martino of Florence, beside the Church of San Martino," &c.

The birthplace of Dante has an additional interest, because the same booth, "adapted for the exercise of the trade of wool," was two centuries later selected by the artist Mariotto Albertinelli for his tavern; when, disgusted by his friend Fra Bartolommeo abandoning his profession for a convent, Mariotto set up a wine shop, first near the Ponte Vecchio in the neighbourhood of San Stefano, where the Vinatieri or Guild of Vintners had their residence, but afterwards in the former shop of the Alighieri, in the tailor's quarter, for which guild he painted his beautiful picture of the Visitation, then in San Martino, but now in the Uffizi Gallery. Albertinelli's tavern soon became the resort of all the men of genius or talent in Florence, and here might daily be seen Michael Angelo, Benvenuto Cellini, and other artists of renown. Late restorations have effaced the traces of the three arches on the walls, which belonged to the loggia where Albertinelli entertained his customers.

In the Via Condotta, between the Piazzetta di San Martino and the Via degli Antellesi at the Canto della Farina, opposite the Palazzo Vecchio, is an old palace, now an inn, once occupied by the Cerchi family, the head of the Bianchi faction, and the fierce enemies of the Donati or Neri. It was to the dwellings of the Cerchi the Priors removed from the Torre della Castagna, where they continued until the erection of the Palazzo Vecchio, in 1278. This house was for upwards of one hundred years the palace of the Bandini family, where Bernardo Bandini received the Pazzi, when they plotted for the assassination of Lorenzo and Giuliano de' Medici; and in 1530 it was from the top of the Tower belonging to the family, that Giovanni Bandini betrayed the city to the Imperialists besieging the city, and gave information to the enemy, by signals, of the movements within.

Returning to the Piazza di San Martino, the Via Margherita, in which are the houses of the Alighieri, leads to the Church of Sta. Margherita de Ricci, in the Via del Corso. The porch of this church rests on columns of the composite order, supporting very elegant arches, the work of one Gherardo Salvini. The present building is comparatively modern—1508—and was erected in order to protect a fresco of the Annunciation, which was previously in the adjoining piazzetta of Sta. Maria degli Alberinghi. This fresco, of unknown authorship, was painted for Borso de' Ricci, and therefore called the Madonna de' Ricci. A youth, named Antonio Rinaldeschi, was passing through the Piazza dei Alberinghi, after having suffered some losses at play, and he vented his rage by throwing dirt at the image of the Virgin. His sudden death was considered a judgment for the crime, and the church

was built in expiation, and to shelter the fresco from future insult. The interior is small, and contains little worthy of notice, except a good terra-cotta bust of San Filippo Neri, a distinguished Florentine, born in 1515, who devoted himself to the service of the sick and pilgrims, and who, in 1551, founded the Confraternity of the Oratory, for the education of children. Near the Church of Santa Margherita, close to the Via Calzaioli, is the old Tower of the Donati, whose houses were in this street, and in the Via degli Albizzi, as far as San Pietro Maggiore.

Between the Corso and the Via delle Oche, mentioned in a preceding chapter,* there is a piazzetta where a small church was once dedicated to San Michele delle Trombe, the archangel, who, it is supposed, will rouse the dead from their tombs by his trumpet on the Last Day; and here was the residence of the Trumpeters of the Republic, who always preceded the Priors on solemn occasions. In 1517, the Church was dedicated anew to Santa Elisabetta or the Visitation, from whence the piazza takes its present name. A round tower, behind the group of low houses on the southern side of the piazzetta, is called the Pagliazza, from the straw beds of the prisoners, when this tower was the Florentine prison.

The Corso is a long narrow street terminating at the Via del Proconsolo, at the corner of which is a large palace, on the site of the former house of Folco Portinari, the wealthy citizen, who founded the Hospital of Sta. Maria Nuova, and who was the father of Dante's Beatrice. In a small court of this palace, paved with mosaic, is shewn a spot still called

* See "Piazza del Duomo e del Battisterio," chap. vi.

la Nicchia di Dante—"Dante's Corner"—where the poet, when a boy, is supposed to have watched for Beatrice. It was in the spring of 1274 that Folco Portinari invited all his friends to celebrate the festival of May Day. Among them was Alighiero Alighieri, who brought with him his little son Dante, not quite nine years of age. When playing with the other children, his fancy was attracted by Beatrice, the daughter of their host, and a year younger than himself. He thus describes this meeting in his "Vita Nuova":—"She appeared before me in a dress of the most noble of colours, *umile ed onesto sanguigno*, made and trimmed suitably for her age. From that time, love held the mastery in my soul, and began to assert such sway over me from the force of my imagination, that I was obliged to obey his behests. He commanded me to try frequently to see the little angel, and I went often in search of her; and, whilst beholding her noble and admirable deportment, I could have exclaimed in the words of the poet Homer, 'she did not seem the child of a mortal but of a god!'"

This palace became, some years later, the residence of the Salviati family; a daughter of which, Maria Salviati, married Giovanni delle Bande Nere, and, whilst inhabiting the palace of her fathers, became the mother of the future Grand-Duke, Cosimo I. It is related that Giovanni, to test the courage of the child, caused him to be thrown out of an upper window, and, as he caught him in his arms in the court below, he predicted the fortunes of his son.

The Corso, with its continuation, the Via degli Albizzi, was at one time celebrated for horse-races, in which the Florentine youth competed for a piece of cloth of gold, called the *Pallio*, and which gave its name to the diversion.

There is a lively description of the races, as they were conducted in 1740, by the Countess of Pomfret, in a letter to her friend, Lady Hertford:—"I went the other day to see a horse-race. The amusement is performed in a very different manner here from what it is in England. Our horses are ridden by men practised to the exercise; whilst, on the contrary, the Florentine horses have no riders at all. They are let loose all at once from a certain stand, with little tin bells hanging at their sides (by strings across their backs), to prick them and make a noise. They run in affright through a great part of the town, which is on that occasion so full of people that it is impossible for the poor beasts to run out of the course, even if they wished it. The prize is a great quantity of gold brocade and velvet, given by the grand-dukes; and these *Pallios,* as they are called, were instituted for an annual amusement, in memory of some great victory, or civil success of the State. The present prince (Leopold of Austria) always takes care to win his own prizes, so that the sight is all the benefit his people reap for what in form only he maintains of the magnificence of his predecessors."

Crossing the Via del Proconsolo, the Via degli Albizzi has its name from the old family who inhabited this quarter of the city. Here stood the city gate of San Pietro Maggiore, in the second circuit of walls. At one corner is the Palazzo *Nonfinito*—"unfinished"—founded by Alessandro Strozzi in 1592, on the site of the Loggia de' Pazzi, after a design by Bernardo Buontalenti, who finished the side towards the Via degli Albizzi, but refused to proceed with his work from some offence he had taken against his employer. Various architects undertook to complete the

edifice, but it was nevertheless left in its present condition. Mr. John Bell describes it as "a conspicuous specimen of the alliance of the Greek and Tuscan style. Lofty and magnificent façade, nobly supported by the weight and gravity of the Tuscan base. It has, however, little relation to the Tuscan, except in grandeur and proportion. The forms are square, the front 150 feet in length, the same in depth. A superb door-piece, arched within, guarded on each side by huge Doric semi-columns. The balconies are supported by soffits; and the windows, which are magnificent, present a perfect specimen of superb Corinthian architecture. They are finely squared, and grandly ornamented by groups of fabled monsters, which project with a singular boldness of effect from above, being linked or bound together with husks and leaves in a style of inconceivable richness. Cigoli was the architect of one front, Buontalenti of the other." The enlightened minister of the Grand-Duke Ferdinand III., Fossombroni, inhabited this palace, which afterwards became the police-office.

At the opposite corner of the Via del Proconsolo and Via degli Albizzi is the still more splendid Palazzo Quaratesi, which formerly belonged to the Pazzi family. Andrea Pazzi employed Brunelleschi to make the design; but the building begun on his plan was demolished by Andrea's son, Jacopo, one of the famous Pazzi conspiracy. Jacopo, however, recommenced the building in accordance with the original design. According to Mr. John Bell, it is "a fine specimen of the Composite—Tuscan—combining with the grandest character of this order, a well-assimilated portion of the Grecian character; 100 feet in length, and doorway high and finely arched, composed of the correct, although

not the largest form of rustic work. The first floor is thirty-six feet from the ground; the second, sixteen feet above this; the third, the same dimensions. Windows, nine feet in front, very magnificent; each divided in the centre by a slender Corinthian column, supporting a wide-spread arch, surmounted by beautifully wrought and wreathed festoons of vine-leaves. The cortile of good architecture, having composed columns, with rich and curious capitals." The escutcheon in the corner was carved by Donatello: a beautiful *fanale*—"lantern"—or ornament for the exhibition of fireworks, in delicately-wrought iron-work, by Nicolò Caparra, is attached to the corner of the palace, a privilege only accorded by the government to families of the highest distinction in Florence.

The Cantonata dei Pazzi—Corner of the Pazzi, including the space between the Palaces Quaratesi and Nonfinito—is still annually the scene of a ceremony derived from the days of the Crusades. A popular tradition relates that in 1099 a Florentine, of the name of Raniero, led 2,500 Tuscans to support Godfrey of Bouillon in his attempt to recover the Holy Land. Raniero planted the first Christian standard on the walls of Jerusalem; and in requital Godfrey permitted him to carry back to Florence a light kindled at the sacred fire on the Saviour's tomb. Raniero started on horseback to return home, but finding that the wind, as he rode, would soon extinguish the light, he changed his position, and sitting with his face to his horse's tail, conveyed the sacred relic safely to Florence. As he passed along, all who met him called out he was *pazzo*, or "mad," and thence arose the family name of the Pazzi. The light was placed in San Biagio; and ever since, on Saturday in Passion

week, a coal which is kindled there, is borne on the Caroccio to the Cantonata dei Pazzi before it is taken to the Cathedral; and, in both places, an artificial dove, symbolical of the Holy Spirit, by some mechanical contrivance is made to light a lamp before the sacred image at this corner, and on the high altar of the Cathedral.* The story appears to have some reference to a ceremony performed by the Patriarch of Jerusalem, who on that same day of the Christian year lights a candle at the sacred fire; and he who has the good fortune to light his own at that of the Patriarch's is supposed to be secure from harm throughout the remainder of the year. The analogy was still closer, when, formerly, on that same Saturday, a Pazzi carried the torch kindled at San Biagio, and presented it to his fellow-citizens to light theirs.

The Pazzi Palace in course of time passed into other hands; and one of its owners, a lady of the family of Cibo di Massa, called "the Marchesana," first introduced carriages into Florence. Still later it was inhabited by the Quaratesi, an old and distinguished family still living in Florence. It is now, by the will of its last owner—a German—administered for a charity in the town of Como.

In the Via degli Albizzi, on the opposite side of the way, is the Palazzo Montalvo. The Montalvi are of Spanish descent; the founder of the Florentine branch was appointed to an office in the government by the Grand-Duke Cosimo I., and his palace was built after a design by Cosimo's architect, Ammanati. In the court is a beautiful bronze Mercury by Giovanni Bologna, a copy, with slight variations, of an

* See chap. x. of this volume.

antique marble in the Uffizi. A splendid hall of fine proportions once held the library; it has a handsome chimney-piece, with the bust of the founder of the family; and around the room are portraits of his sons, one of whom served under the Emperor Charles V. There is likewise a portrait of Lisbetta Martelli, the wife of Ernando Montalvo, whose family had been the patrons of Donatello, and who brought, as her dowry, a model in clay by that artist of a patera, which is figured in Cicognara's work, and the marble of which is now in the South Kensington Museum; Lisbetta Martelli also brought a model in terra-cotta of Donatello's famous Magdalene of the Baptistery. As the works of art in this palace have been offered for sale, there is little to detain the visitor. Next the Montalvo Palace once stood the ancient palace of the Pazzi, which has been demolished for the National Bank, one of the finest modern buildings of Florence.

Nearly opposite is another splendid palace, which belonged to the Conti Galli, a Prato family, who adopted the arms of the more ancient extinct Florentine family of Galli. A beautiful staircase leads to a suite of rooms, some of which are painted in fresco by Giovanni di San Giovanni; the beams and rafters of the ceilings are decorated with arabesques and gilt in the old Florentine manner. This palace has been lately occupied for the Prefecture; and several of the rooms have been assigned to a public library, open to readers three days in the week.

A tall narrow house farther down the street belongs to the Londi family; an inscription on the wall states that here died Galluzzi, the historian of the Medici family, patronised by Pietro Leopoldo; and afterwards, when the French possessed

Tuscany, by the Buonapartes. On the return of Ferdinand III. from exile, he persecuted Galluzzi, who found shelter with the Londi.

Next to the Casa Londi is one of the most interesting old palaces of Florence, the Palazzo Alessandri. Some centuries ago, two brothers of the distinguished Albizzi family quarrelled, and not only chose to separate and live in different houses, but one of them dropped his family for his baptismal name, and thus commenced the house of the Alessandri. This occurred in 1372, when the Signory gave permission to this branch of the family to adopt a different coat of arms,—a lamb argent with two heads on an azure field, to signify their connection with the Guild of Wool, to which was added a golden crown with green palm-leaves, when, in 1439, they were created Counts of the Empire. The Alessandri boast of twenty-three Priors and nine Gonfaloniers; but, amidst their feudal honours, they did not despise the commerce from which they had derived all their wealth and power. The cloth, which they continued to manufacture, was spread to dry in the sun near the roof of their palace; and the iron cramps which once supported the drying apparatus, may still be seen on either side of the windows in the upper storey. The old windows with small square panes, under pointed arches, belong to the original building; but a portion of the palace was burnt down by the mob during the Ciompi riots in the thirteenth century, when the palace still bore the name of Albizzi.

A suite of rooms in the ancient part of the building is hung with cloth of gold and velvet from the Palios won at horse races in the Corso. The Albizzi were frequent winners, especially when they possessed a famous black

horse, known as the "Gran Diavolo," whose portrait, with that of his groom, is still preserved in one of the country seats of the family. In 1686, when their rivals the Pazzi carried off all the prizes, the Alessandri were nearly ruined; and the son of the desperate gambler, whose passion for racing had consumed the fortunes of his family, never could even look at a horse. As this young man became the Senator Count Cosimo Alessandri, it may be supposed that he recovered what his father had wasted.

The rooms lined with cloth of gold are those with the old windows, whose small panes and pointed arches are seen from the outside. The windows, reached from within by steps, are sunk in deep recesses. The curtains and *portières* are all of cloth of gold, almost as fresh as if manufactured yesterday. The ceilings are vaulted, and painted in fresco, and little pictured mirrors of old Venetian glass, as well as larger looking-glasses, adorn the walls. In one spacious chamber is the state-bed, a splendid work of Florentine upholstery of the seventeenth century, which excited the envy of Flemish workmen of the nineteenth. Besides the rich carving, the lofty wooden canopy is lined with cloth of gold, and the curtains, counterpane, and walls of the room are hung with a still more gorgeous material, of which gold forms the ground, whilst the pattern is the Florentine lily in crimson velvet, picked out with gold. A specimen of these hangings was sent to manufacturers in France, but they failed in the attempt to imitate it.

In the more modern part of the palace are pictures by the best masters of Italy, ancient and recent. In the first room are some curious Byzantine paintings, and a round Botticelli, which is a *replica* of the picture of the Madonna by this

master in the Tuscan room of the Uffizi Gallery. Though Cavalcaselle considers the Alessandri copy inferior, it has been less repainted. There are also four interesting little pictures by Pesellino, the subjects of which are Simon Magus and St. Peter; the Vision of St. Paul; St. Benedict and St. Zanobius restoring the dead child to life—the treatment of this last is simple but even more beautiful than the same subject by Ridolfo Ghirlandaio in the Uffizi. Another very interesting picture is by Fra Filippo Lippi: the subject is the Madonna between St. Cosimo and St. Damian. The figures are painted on a gold ground; at the feet of the Virgin is the donator, a man in middle life, and one of the Alessandri family; he is accompanied by two of his sons, who kneel beside him. The picture was originally a triptych, but the two doors on which the saints are painted have been partly sawn away. It has always been in the family, and was executed for their chapel. A Madonna is by Andrea del Sarto; an interesting repetition of the Madonna del Pozzo of the Tribune in the Uffizi Gallery, which is there attributed to Raffaelle, but is more probably by Franciabigio.* This picture is by some believed the original; there is greater force of expression, whilst retaining an equal grace and sweetness. A repetition of the Magdalene reading, by Correggio (?). A miniature on copper of St. Francis in prayer, attributed to Cigoli. A larger picture of the same subject, by Jacopo da Empoli, contains two quails in the foreground: the artist had a passion for the chase, and when his patron, Count Alessandri, was amusing himself with field sport whilst Jacopo was engaged on this

* See "Cavalcaselle," vol. iii. p. 500.

work, he refused to proceed until the Count sent him some quails he had killed, which the artist introduced into the picture. A Madonna and Child and St. John—a graceful picture—and three heads of saints, are all by the same painter. A portrait of Bianca Capello, and a Sorcerer's Head, by Salvator Rosa, complete the pictures in this room. In another room there is a small head of the Saviour, set in a gorgeous frame of pietra-dura work and gold; an Apollo, life-size, by Benvenuto, the best Italian artist of the beginning of this century, which recalls the French school of David; several portraits of remarkable men towards the end of the last century and the beginning of this, such as Monti, Rossini, &c.; a full-length portrait of Pope Pius VII., and a copy of the Deposition from the Cross in the Pitti, by Andrea del Sarto. In a narrow passage there are several modern Florentine pictures, among which is a fine head of a Magdalene, by Bozzoli, an artist of merit who died a few years ago; an interesting portrait of the sculptor Bartolini when young; and a portrait of Alfieri, with another portrait, called Lord Byron.

The palace contains, in sculpture, two interesting busts of boys, by Donatello and by Mino da Fiesole; a fine Madonna and Child in relief by Donatello; a group by Desiderio da Settignano, besides a large and life-like bust, and a small crucifix, by one of the Della Robbia school. Two bronzes are attributed to Giovanni Bologna, but one of these appears to belong to a later period of Florentine bronze-casting. The entrance-hall and passages are adorned with a bold work of sculpture by Michael Angelo, and a large stone eagle grasping the woolsack, the emblem of the Arte della Lana.

Farther down the Via degli Albizzi, a lofty arch spans one side of a piazzetta, now used as a market. This arch is all that remains of the Church of San Pietro Maggiore. Casa Casuccini, in the Via degli Albizzi, is on the site of the towers attached to the Palace of Corso Donati, where he defended himself against the Florentine mob in the fourteenth century; and in this same street was enacted the miracle of San Zanobius, when by his prayers he restored a child to life.

Returning towards the Via del Proconsolo, a palace, curiously decorated by terminal busts of remarkable persons, was formerly the Palazzo Valori. It was built on the site of a still earlier palace belonging to the Albizzi, where lived Rinaldo degli Albizzi, one of the most distinguished Florentines of the fifteenth century, who opposed the growing power of Cosimo de' Medici, and died in exile at Ancona in 1452. His palace became the dowry of his daughter, who was married to a Valori. The present building was raised by Baccio Valori, a senator and councillor under the Grand-Duke Ferdinand I. He collected a large library, and his son Filippo has left a description of the sculptured heads outside the building, from which it has obtained the name among the common people of "Palazzo dei Visacci," the "Ugly Faces." The bust of Baccio Valori is placed within the entrance.

Passing along the Via del Proconsolo, so called from containing the residence of the Advocate for the Guild of Judges and Lawyers at the southern extremity of the street, the visitor arrives at the Badia, or Abbey, of Florence; the monastery formerly attached to it is now suppressed. The Badia was founded in the tenth century by Willa, the daughter of Boni-



Portrait of Countess Willa, from an old Manuscript.

face, Marquis of Spoleto, and the wife of the Marquis of Tuscany. The foundation has been attributed to her son Hugh, Marquis of Brandenburg, who was Governor of Tuscany for the Emperor Otho III. According to the old legend, Hugh was one day hunting, when he lost his way in the forest, and was surprised by a vision of hideous demons tormenting human souls, who threatened him with a similar punishment if he did not amend his life. On his return to Florence, he accordingly sold his patrimony in Germany, and devoted the proceeds of the sale to the foundation of seven religious houses, in expiation of the seven deadly sins. The first of these was the Abbey of Florence. Hugh, or Ugo's, death and his pious deeds are annually commemorated on St. Thomas's Day, the 21st December, when a custom prevailed, to a late period, for a noble Florentine youth to pronounce a discourse in his praise during the celebration of Mass. Dante alludes to this in the sixteenth canto of his "Paradiso," line 127, in which he calls Ugo, the Great Baron:—

> "Ciascun che della bella insegna porta
> Del gran Barone, il cui nome e 'l cui pregio
> La festa di San Tomaso riconforta." *

Not withstanding the legend and the old custom, Countess Willa, the mother of Ugo, is believed by the learned antiquarian Count Luigi Passerini to have been really the foundress of the Badia. She assigned several towns, houses, and lands to the Abbey, which she bestowed on the Black

---

* "Each one that bears the beautiful escutcheon
Of the great Baron, whose renown and name
The festival of Thomas keepeth fresh."
Longfellow's Translation.

Benedictines. The ceremony of their installation is curiously described. Willa first offered a knife to the abbot, a token that he was empowered to curtail and dispose of the property as he should think fit; secondly, she presented him with the pastoral staff of authority; thirdly, with a branch of a tree, to signify he was lord of the soil; fourthly, with a glove, the usual symbol of investiture; and, lastly, she allowed herself to be expelled from the place, to express her entire resignation of all rights and power to the abbot. Her son Ugo, Governor of Tuscany, still further enriched the Abbey by grants of the Castello di Vico, with two hundred houses, and the town of Bibbiena in the Casentino. The Abbey stood amidst gardens, and the Via della Vigna Vecchia, which skirts the southern side of the Bargello, marks the vineyard of the monastery. The first occupants were monks from the Abbey of Clugny, in France; but it was afterwards bestowed on the Benedictines of Monte Cassino.

The foundation-stone of the Abbey was laid A.D. 993; but in 1250, when the Palazzo del Podestà, now the Bargello, was built on land belonging to the Badia, part of this old edifice was demolished to make room for the new palace; the necessary repairs of the Abbey were confided to Arnolfo di Lapo. The principal families of Florence had their burial-place within the cloisters of the Badia, and were in close and friendly alliance with the friars. In 1307, the Priors of the Republic passed a decree, obliging ecclesiastics to take their share in the payment of the taxes, a measure which the Abbot of the Badia immediately prepared to resist. He caused the bells to be rung to summon the Florentine nobles to his aid, but in spite of

these auxiliaries he had to succumb, and, as a punishment for this act of rebellion, the victorious Priors caused the bell-tower of the Abbey to be half pulled down, and the bells, which had been rung to call the nobles to the rescue, to be destroyed. The present campanile, on the same model with the former, was built in 1320, by order of the Pope's legate, Cardinal Giovanni degli Orsini. The Abbey has suffered at various times from fire, and only reached its present state in 1625, when it was completed by Matteo Segaloni, under the direction of Father Serafino Casaletti.

The double flight of steps and beautiful doorway were constructed in 1495, by Benedetto da Rovezzano, at the expense of Battista Pandolfini. Pandolfini was one of the valiant defenders of Florentine liberty in 1529, when the city fell into the hands of the Medici, and he was sent into exile.

A short passage leads from the principal entrance to the church door, above which until lately was a medallion of the Madonna, by Mino da Fiesole, but it was placed too high to judge of its merits, and it has been removed to the Bargello. The interior of the church is decorated according to the taste of the seventeenth century, and, though lofty, is unimpressive. It is in the form of a Greek cross, and the ceiling is divided into cassetones, and gilt. The tribune and a chapel in the transept, to the left of the entrance,* were originally painted by Giotto, and were among his earliest successful productions; the high altar was also adorned by one of his pictures; and a small chapel in the transept, to the right of the entrance, was once surrounded by his frescos,

* Florentine churches are seldom placed east and west.

which have been effaced to make room for paintings of little merit. Buffalmacco was employed to paint the frescos on the pilasters, but all these early works have disappeared. To the right of the doorway is a marble sarcophagus, in memory of Gianozzo Pandolfini, the grandfather of Battista; it rests on dolphins, and is enclosed in a low arch, with exquisitely carved fruit, pomegranates, and corn—probably by Rovezzano. Near this is another marble monument, containing reliefs by Benedetto da Majano, 1442—1497. Benedetto's earliest works were wooden mosaic—*intarsiatura;* he was for some time employed by Matthias Corvinus, King of Hungary; and on his return from this distant land, he applied himself to marble, in which he soon became noted for the grace and elegance of his productions. He has divided this monument into three compartments. In the centre is the Madonna and Child: on the right, St. Lawrence looking upwards, in full assurance of the reward of martyrdom; as usual he wears his deacon's dress; he bears the palm-branch in one hand, a clasped book in the other, whilst the gridiron, the instrument of his death, is figured within the niche behind him: St. Leonard, likewise in his deacon's dress, is on the left; as the liberator of captives this saint holds fetters in his hand.

Within the adjoining transept is a noble monument by Mino da Fiesole, to the memory of the Gonfalonier, Bernardo Giugni, who died in 1466. The Giugni family had their houses in the immediate neighbourhood of the Badia, between the Via Condotta and the Piazza dei Tavolini, near the houses of the Cerchi. The Giugni belonged to the Guelphic party, and fifty of the family sat among the Priors from 1291 to 1529, whilst eighteen have

been Gonfaloniers of the Republic. Bernardo was celebrated for his prudence, and he was frequently employed to allay popular tumults; he was likewise sent on various missions abroad: his funeral was conducted at the public expense. He is represented on this monument extended on his bier; the head and hands are very fine, and true to nature; above him is a figure of Justice holding the scales, surmounted by a medallion bearing the head of the Gonfalonier in profile. The whole is enclosed in a grand architectural frame of massive proportions.

Crossing the church, in the opposite transept is a monument to the memory of the supposed founder, Count Ugo of Brandenburg, a work of the fourteenth century, attributed to Mino da Fiesole, but rather resembling the style of Rossellini. The head of Count Ugo, who is represented on his bier, is well executed; there is perfect repose in the figure; above, is a representation of Charity, holding a distaff, with two children; in the lunette, still higher up, is a Madonna and Child; two boy-angels at either corner support a shield with the arms of the family. The picture of the Ascension of the Virgin, over this monument, is one of the best works of Giorgio Vasari; the angels who bear the Virgin upwards are very lovely.

A chapel, to the right of Count Ugo's monument, contains the two works of greatest artistic merit in this church, excepting the monument to Bernardo Giugni. The first is a very fine example of Luca della Robbia, representing a Virgin and Child, with two adoring angels in a lunette. The tender loveliness of the Virgin, the dignity yet child-like timidity of the Infant Christ, and the reverential attitude of the angels, beautifully express the thought of

the artist. At the farther end of the chapel is a picture by Filippino Lippi, 1412—1469, representing the Virgin appearing to St. Bernard. She is borne along by lovely boy-angels. In the background is a monastery, with monks in natural attitudes, rocks, trees, &c. The picture was painted by order of Françesco del Pugliese for the Church of the Camfora, outside the Porta Romana of Florence. The portrait of the donator appears below; the Virgin and her attendant angels are portraits of his wife and children. During the siege of Florence, 1529, the picture was removed to the Badia for safety. The Virgin modestly bends forward, one hand resting lightly on the volume placed before St. Bernard, the other is on her bosom. A sweet angelic head is looking from behind her, with childish curiosity, eager to discover what is going on; a second little face is full of devotional feeling, the hands are clasped; two, who are older, look up earnestly, with expressive countenances. St. Bernard is absorbed in wonder at the vision. The drawing is careful, and the colour sober and agreeable.

Passing within the precincts of the former monastery, by a small door to the right within the choir, the visitor finds himself in a beautiful little cloister, composed of a double row of Ionic columns, one above the other. In the upper gallery is a monument to Françesco Valori, who, after having been Gonfalonier, was dragged from his house and murdered during the riot of 1498, when Fra Girolamo Savonarola was arrested, and when Valori was vainly endeavouring to collect a force to rescue him from his persecutors. Around this cloister are frescos, chiefly by Nicolò di Foligno or L'Alunno, representing incidents in the life of St. Benedict. The finest of these paintings, St.

Benedict rolling among thorns, was the work of Bronzino. An attempt made to remove this fresco has left the painting much damaged. In the cloister below is a curious old well; and an ancient decoration, carved in stone on the wall, marks the entrance to the vaults of those patrician families who once had the right of burial within the Abbey.

CHRONOLOGY.

	A.D.
Albertinelli, Mariotto	1475—1520
Albizzi, Rinaldo de', died	1452
Alessandri family founded	1372
Badia founded	993
„ Campanile built	1320
Buonuomini Society founded by Bishop Antonino	1441
„ „ Room at San Martino purchased for	1740
Capponi, Pier, died	1496
Charles VIII. of France	1470—1498
Donati, Corso, died	1308
Elisabetta, Piazza di Sta.	1517
Guilds or Arts instituted	1265
Giovanni delle Bande Nere died	1526
Guigni, Bernardo, died	1466
Martino, San, built	986
„ presented to the Monastery of the Badia	1034
Margherita, Sta., de' Ricci, founded	1508
Otho III., Emperor, died	1002
Palazzo Nonfinito	1592
Valori, Baccio	1354—1427
„ Françesco	1439—1448

CHAPTER XVIII.

THE BARGELLO.

OPPOSITE the Badia rises the solid pile of the Bargello, formerly known as the Palazzo del Podestà, and now used for a Museum of Italian Art and Manufacture. The chief interest of this palace consists in the building itself, which is a record in stone of the darkest incidents in Florentine history, preserved in the midst of modern civilisation, and happily affording a contrast with the habits as well as manners of the present century.

The office of Podestà was created in 1199, when it was supposed that a foreigner—which term included all who were not Florentines—would govern the city more impartially than a native citizen. The conditions imposed by the decree were that the Podestà should be a noble, a Catholic, and a Guelph. He presided over a court consisting of two judges, who bore the title of "Collaterali," or assistants, and four notaries; his escort was composed of eight squires or attendants, wearing the family livery of the Podestà, two trumpeters, four armed horsemen, a constable, and twenty-five police; and he was preceded by a boy wearing a particular costume and bearing the attributes of justice. The Podestà at first inhabited the arch-

bishop's palace; at a later period he was installed in the Torre della Castagna, and, afterwards, in the Bargello.

When the Podestà still inhabited the Torre della Castagna, in 1250, a Ghibelline named Ranieri da Monte Merlo was elected to this office. The Emperor Frederick II., with whom Ranieri was a favourite, was then at the height of his power, but the Florentine people, weary of the perpetual dissensions among the nobles, to which class the Podestà himself belonged, and resolved no longer to submit to an officer who, being a Ghibelline, was not legally eligible, resolved to rise *en masse*, and, headed by their magistrates (*anziani*, or elders) assert their rights. The leaders met in the old Church of San Firenze, which has long since disappeared; but, not believing themselves sufficiently secure, they retired to Sta. Croce, and finally to San Lorenzo. From thence they issued decrees abolishing the office of Podestà, and they chose, as their chief magistrate, Uberto Rosso of Lucca, on whom they bestowed the title of captain. They next decreed the construction of a fortified palace, which they called the Palazzo del Comune, or municipal residence, but which afterwards, when the Podestà was restored, became his palace. The authorities in San Lorenzo next ordered that all towers belonging to private families should be reduced in height to fifty braccia, about 150 feet. The only exception made was the Tower of the Boscoli, which with all the adjoining houses and gardens was incorporated in the new building, which still retains its tall proportions, rising above the palaces and humbler dwellings of Florence. The work was confided to Arnolfo di Lapo, who made his design solely with a view to strength, using, as his ma-

terial, pietra-forte * taken from the quarries of the Camfora, beyond the Porta Romana. To enlarge the site part of the Badia was demolished, and the monks were obliged to resign their lands immediately round their convent to make room for the new palace.

About A.D. 1261, Guido Novello, the viceroy of King Robert of Naples, to whom the Florentines had confided the protection of their city, was chosen Podestà, and, for the first time, this magistrate took up his abode in the Palazzo del Comune, from which the Capitano del Popolo shortly afterwards withdrew.

In 1313, a Bargello or head of the police was created, whose duty was to execute any order of the Signory without further form of law. Five hundred foot soldiers and fifty horsemen were placed at his disposal. The first Bargello, "for the preservation of order," was appointed by King Robert of Naples; his name was Lando da Gubbio, from a city near Urbino: he was a cruel, bloodthirsty man, who, according to the historian Villani, was continually seen at the foot of the stairs of the Palazzo Vecchio, with five attendants bearing headsman's axes. The daughter of Albert of Germany, passing through Florence on her way to marry Charles, Duke of Calabria, the son of King Robert, took compassion on the Florentines, and used all the influence she possessed to obtain the dismissal of the Bargello. Lando da Gubbio was only four months in office, but he had time to issue an adulterated coin, called after him "Bargellini."

* Pietra-forte, belonging to the Cretaceous formation, and used much for paving in Florence. The chief quarries are at Monte Ripaldo and Pontesieve.

In 1326, the Duke of Calabria arrived in Florence as Governor; he brought with him a suite of eleven hundred persons, and took up his abode in the Palazzo del Podestà, whilst his lieutenant, Walter de Brienne, Duke of Athens, resided in the houses of the Macci in the Via Calzaioli. The Duke of Calabria only remained in Florence until December, 1327; and in 1330 a rising took place among the citizens, which ended with the destruction of a great part of the Palazzo del Podestà by fire. About fifty years previous, A.D. 1267, a magistracy had been created, composed of from three to nine persons, who were called the Captains of the Guelphic party. Their ostensible function was the administration of the confiscated property of exiled Ghibellines; and, under this pretext, these captains seized on several strongholds, and commenced a reign of terror in the city, which lasted a considerable time. In 1358 they obtained a decree that any Florentine holding office, if brought before their tribunal under an accusation of Ghibellinism, attested by six witnesses, should be obliged to resign, and to pay a fine, or even to be sentenced to death at the pleasure of the Captains of the Guelphic party. If the milder sentence was passed, the guilty person was said to have been *admonished*, and was rendered incapable of holding office. Forty days after this decree, eighteen persons were condemned to punishment. Although it was originally intended that the Captains of the Guelphic party should be freely chosen from the people, the election was in a short time usurped by a few powerful families, of whom the Albizzi was the chief. The Albizzi maintained their despotic power by means too frequently made use of by tyrants, taking advantage of a groundless panic to

attack the supposed enemies of the commonwealth. The name of Ghibelline had become synonymous with disturber of the public peace; and when we turn to the history of Europe at this period, and read of feudal barons waging war on commerce and defenceless cities, and establishing their claim to superiority by violence and cruelty, we can appreciate the dread of Ghibelline power in Florence, and appreciate the truth of Dean Milman's words:—"The cause of the Guelphs was more than that of the Church; it was the cause of freedom and humanity." *

Other officers were appointed to support the Captains of the Guelphic party in the cause of order. Seven Bargelli—captains of the guard, or police—were added in 1334, whose duty was to arrest the brawls between citizen and citizen in the streets; but in 1335 the Signory dismissed these officers, and transferred their power to a single person, and a foreigner, who bore the same title of Bargello. The first Bargello having exercised his office with so much severity, the office was altogether abolished, and the peace of the city was confided to a Florentine Capitano di Piazza, with the old title of Bargello, who resided in the Palazzo Vecchio, near the custom-house.

But a champion of the people's rights, an enemy to all tyrants, and peculiarly hostile to the Albizzi, had arisen in Salvestro de' Medici, whose family was rising rapidly into power. He was chosen Gonfalonier in 1378; but finding that he met with no support in his opposition to the Captains of the Guelphic party, and to the system of admonitions, he resigned, alleging as a reason his inability to

* "History of Latin Christianity," vol. v. p. 181.

defend the people from their tyrants. The popular rising which almost immediately afterwards took place was chiefly composed of artisans, whence the name of the riot, the Ciompi—wooden shoes. It was on this occasion that the Palazzo Alessandri—at that time Albizzi—was nearly consumed by fire, and the Palazzo del Podestà was attacked by the mob. Some cross-bowmen, who mounted the bell-tower of the Badia, endeavoured to sling stones down upon the palace; but as they did not succeed, the people below made signs to them to desist, and sent a summons to the Podestà to surrender. He consented on condition that the people should not enter the chamber where the Municipal Council held their sittings. Having obtained a promise to this effect, the Podestà and his family descended in fear and trembling, but they were allowed to depart without molestation. The insurgents rushed in, and mounting the tower, tore down the city banner, hoisting in its stead the Tongs, the emblem of the Guild of Farriers, and then proceeded to hang out the emblems of the other guilds from the windows of the rooms lately occupied by the Podestà. All the furniture was thrown into the street, and every piece of writing the rabble laid hands on was burnt. The whole of that day, and the following night, a mixed multitude of poor and rich continued in the palace guarding the banners of their respective guilds. It was not until after the riot had been effectually suppressed that a new Podestà was appointed, and the city returned to its normal condition.

In 1417, Florence was afflicted by a plague; several of the Priors died in the performance of their magisterial duties; and such was the panic, that many citizens fled. To prevent the total desertion of the city by those best able

to assist in case of riots, the Priors appointed two Bargelli, with a troop of foot soldiers and cross-bowmen, under the orders of the Podestà, to keep guard at the gates.

A few years later (1462), a tribunal was appointed to restrain the power of the Podestà. This tribunal was called the Consiglio di Giustizia, or Giudici alla Ruota—a name derived from the pavement of the hall where these judges held their sittings, which was composed of huge circular blocks of stone, like wheels—*ruote*—alternately red and green; in the same way as our Chancellors of the Exchequer derive their name from the chequered pavement of the room in which they held their tribunal. The court of the Giudici alla Ruota, or Consiglio di Giustizia, was composed of five doctors of law, who held their sittings twice a week in the lower chamber of the Palazzo del Podestà; their decisions were finally laid before the Proconsolo, who resided opposite the palazzo, near the Badia. The Giudici alla Ruota were removed in 1574 to the Castle of Altafronte, in the Piazza dei Castellani, which thenceforth was called the Piazza dei Giudici.

The office of Podestà was abolished by the Grand-Duke Cosimo I., who appointed the Bargello to reside in the palace which has ever since retained the name of this not very creditable officer. Subject to the Bargello, as formerly to the Podestà, the palace had its dungeons and torture-chamber; and executions took place in the cortile, as well as outside before the door.

The oldest part of the palace, including the Tower of the Boscoli, is that nearest the Badia, as well as facing the Piazza di San Firenze, formerly di San Apollinare, when there was a church of that name on the other side of the

Vigna Vecchia. Arnolfo di Lapo added the eastern side of the palace, afterwards called the Via de' Vergognosi. The building was enlarged as well as repaired, after the fire of 1330, by Agnolo Gaddi, who raised the height of the outer walls to admit the splendid hall on the upper storey, and added the machicolations. The windows under the double arch, divided by a column, and containing the arms of the Republic, are likewise by him.

The Tower, on the side facing the Via del Palagio, until lately bore traces of fresco paintings, representing the Duke of Athens, and others, who were thus held up to public opprobrium, and also a portrait in relief of Corso Donati; but all have perished by time, weather, or modern repairs. There are still, however, indications of the door which led to the dungeons in the various storeys within.* The bell within the Tower was called the Montanara, because brought from a castello, or fortified town of that name, which had been seized by the Florentines in 1302. Its slow and solemn sound was the signal every evening for the citizens to lay aside their weapons, and retire to their homes, for which reason it likewise obtained the name of *La Campana dell' Armi.* The Grand-Duke Cosimo I. made it an instrument of his tyranny, by a decree ordering that any servant found idling in the streets of Florence, or hanging about for want of employment after the Montanara had sounded, was to have his right hand amputated. The bell of the Bargello was always tolled when a public execution took place.

---

* The Florentine dungeons appear to have been originally situated in the towers—*e.g.* the Tower of the Pagliazza, the Tower of the Palazzo Vecchio, as well as the Tower of the Palazzo del Podestà.

At the corner of the Via de' Vergognosi and the Via della Vigna Vecchia was once a fountain, the bason of which had in earlier times been the sarcophagus of the Temperani family in the Church of San Pancrazio, and is now in the Uffizi Gallery. At the corner of the Bargello and the Via del Palagio is a painting by Fabrizio Boschi, of a saint giving food and alms to prisoners at a window. The oldest entrance to the palace was facing the Badia; it had a projecting roof with lions on either side. The high pointed arch within is composed of alternate black and white marble. This large hall, with a vaulted roof resting on square pilasters of solid masonry, was for a time used as the torture chamber, when the piazza ceased to be the place of execution. The door to the street was then walled up to prevent the cries of the victims being heard. In an engraving by the French engraver, Callot, representing the Bargello and the adjoining piazza during an execution, another door is seen on the first floor, communicating with the Judgment Chamber by a staircase from the street. When the Grand-Duke Pietro Leopoldo ordered the instruments of torture to be carried into the cortile of the palace and burnt, the hall on the ground floor where the Giudici alla Ruota had once held their sittings, and afterwards the torture chamber, was used to contain the documents relating to criminal causes. Near the central pilaster, supporting the roof and the entrance, is a square stone closing the mouth of a well, out of which, within the last few years, have been taken several basketfuls of bones, which were all human, with the exception of a few bones of animals, on whom the experiment of this *oubliette* may first have been tried. The well formerly communicated with the chamber

above by a trap-door, through which fell the prisoner doomed to this manner of death. Around this hall are suspended the arms of the earliest Podestàs of Florence.

On the opposite side of the court is a small door, leading to the former prisons of the magnates and nobles, not usually shown to strangers, as they are now reserved for the unarranged possessions of the Museum. These prisons consist of six or seven cells, one of which is in total darkness; beneath the low ceiling of the passage, by which the prisoner was conducted to his dungeon, is another *oublictte*, or trap-door, through which he sometimes disappeared.

The usual entrance for visitors to the Museum is from the Via del Palagio, before which door was once the pillory. Within the court is a fine staircase, with delicately wrought iron gates and two seated lions. The staircase was built by Agnolo Gaddi, who selected as an example another staircase in the municipal palace at Poppi, in the Casentino. The three remaining sides of the cortile have an arcade composed of Gothic ribbed vaulting, springing from four foliated *mensole*, or brackets in the walls, and resting on massive columns, which, though of so great a size, are hardly commensurate with the prodigious width of the arches, and the height of the walls above; these walls were at one time lower, as the uppermost storey is a later addition, and injures the proportions of the building. Beneath the roof of the arcade, at the entrance, are shields bearing the arms of the Duke of Athens, the lion rampant united with the lilies of France. Four smaller shields in the centre have the arms of Florence; the red and white shield; the red cross on a white field, the red lily on a white field, and the eagle with a dragon in its claws, a device adopted by the

Guelphs, after the defeat of Manfred at the battle of Benevento, 1265, about four years before the Podestà Guido Novello came to the palace, and first made it the residence of those holding his office.

Within the first arch of the arcade are the remains of the frescos with which the whole was once adorned. Stone tablets have been recently placed on the walls, bearing the arms of the ancient divisions of the city,—Quartieri and Sestieri. The dove of the Holy Spirit, for Santo Spirito; the cross for Sta. Croce; the sun for Sta. Maria Novella; and the Baptistery gilt, with the double keys above, for San Giovanni: these formed the quarters of Florence. The Sestieri, or six parts into which the city was afterwards divided, have the following emblems—The Sesto del Duomo has the Baptistery represented after the sarcophagi had been removed, but when the steps still remained on which some of them were placed, proving that the building was then raised above the level of the pavement of the piazza; the Sesto di San Pietro Maggiore has the keys of St. Peter; the Sesto of San Pietro Scheraggio, the wheel of the Fiesolan Caroccio; the Sesto di Borgo a black goat; San Pancrazio a dragon's claw; and the Sesto of Oltr' Arno, a bridge with three arches. In a corner of the arcade, and behind the staircase, are several statues in a fragmentary state, which are supposed to have belonged to Giotto's façade of the Cathedral.

In the centre of the court is a well, near which were beheaded many whose names are famous in history, and, among them, the popular hero of Massimo d' Azeglio's romance, "Nicolò de' Lapi," described by the author as a type of the Florentine in the days of the Republic:

"Of a popolano or plebeian family, one of the captains of the Guild of Silk, who could boast of having maintained his integrity during eighty-nine years, always faithful to his country and to the popular government, in whose cause he had frequently exposed his person and his possessions; one to whom it never occurred to boast of conduct which alone appeared possible to a man of his nature."

Nicolò de' Lapi was one of many victims sacrificed after the siege of Florence in 1530, when the degenerate descendants of Salvestro de' Medici, corrupted by the long possession of power, and assisted by the Imperialists, destroyed the republican freedom of their native city which their great ancestor had helped to establish.

On the walls around this court, above the arcade and staircase, are sculptured the arms of two hundred and four Podestàs, who successively ruled Florence after the expulsion of the Duke of Athens; the latest are those near the staircase. The beautiful Loggia above is attributed to Andrea Orcagna. It was divided by the Medici of the sixteenth century into three chambers; that at the farther end was the condemned cell; in the centre a staircase led across the street of the Vigna Vecchia, like the Bridge of Sighs in Venice, to the opposite houses, which were converted into a prison for women. These houses were on the site of the old church of Sant'Apollinare; a few sepulchral slabs in the walls, still to be seen from the windows of the Bargello, are all that remain of the former cloister.

At the end of the Loggia, over a small door, is an exquisitely carved and perforated marble decoration, lately repaired by uniting the sixty fragments into which it had been broken. Near this door is a very lovely Madonna and

Child, the child's foot resting on the head of a supporting cherub. The work is attributed to Mino da Fiesole. The mother, child, and cherub, all resemble one another, and there is a simple dignity, tenderness, and grace in the whole composition, which compensates for the want of a high order of beauty. This relief was over the inner door of the Badia. In the centre of the Loggia is a bell of a very elegant form, which was taken from a small church near Pisa, the work of one Bartolommeo, who has inscribed his own name upon it, and who accompanied the Emperor Frederick II. to Germany, where he was employed to build churches.

On the right of the Loggia is the entrance to a magnificent hall, in beautiful proportions, the work of Agnolo Gaddi; it was here the judges sat, and little more than half way across the floor was the trap-door communicating with the well in the chamber beneath. During the reigns of the last Grand-Dukes Ferdinand III. and Leopold II., the hall was divided into four floors, containing thirty-four cells, which were generally full of prisoners of state, some of whom were of no mean condition. The ceiling is vaulted, and the original distemper painting in various colours has been restored in excellent taste; it is low in tone, and harmonises with the solemn effect produced by the vast space, the massive proportions of the pilasters, and the enormous thickness of the walls. The windows, which bear the arms of Florence, are in general small and deep-set, with steps ascending to them. Two small doorways, at the farther end of the room, lead to other apartments. Between these doors are three statues: the centre one is a celebrated figure of the Dying Adonis, by Michael Angelo, and was originally in the palace of the Poggio Imperiale,

whence it was brought to the Uffizi, and lately removed to this museum. The wounded huntsman has fallen across the boar; the parted lips and drooping eyelids show the languor of approaching death; his head is supported by one arm, whilst his grasp of the horn, which is still between his fingers, is gradually relaxing. The form is youthful, yet grand in outline and expression, and the whole statue is more highly finished than is usual with Michael Angelo. Above, is an unfinished bust of Brutus. A noble allegorical group by Michael Angelo, also unfinished, is on the right of the Adonis; and on the left is a similar subject, but greatly inferior in treatment, by Giovan Bologna. At the opposite end of the hall, near the entrance, is a statue of the Grand-Duke Cosimo I., in the garb of a Roman soldier, the work of Vincenzio Danti; and statues of Adam and Eve. Six clumsy groups are ranged around the walls: they are the work of Baccio Bandinelli and Vincenzio Danti, and represent the labours of Hercules; they have only lately been brought here from the Cinquecento hall of the Palazzo della Signoria, and are hardly worthy of so honourable a position.

The chamber adjoining the hall was the ante-room to the audience chamber of the Podestà. The ceiling and walls are painted in a low tone of colour. On the table, in the centre, are small groups in wax, executed with marvellous delicacy and finish of detail, the work of Michele Zumbo, a Sicilian, who lived in the reign of the Grand-Duke Cosimo III. The dead body of the Saviour in a Pietà is represented with painful reality; the relaxation of the limbs immediately after death and the expression of suffering is only too faithfully rendered. A gentleman in a

Spanish costume is another specimen of this art. The most interesting object here is the sword of Dante da Castiglione, and a dish of Majolica ware, on which is a representation of the celebrated duel during the siege of Florence. Dante was a man of powerful frame and fearless courage, who acted as second in a combat which took place between two Florentine citizens, one belonging to the besieged city, the other to the enemy's camp, but whose quarrel arose from motives of private pique. The hostile armies agreed on a suspension of arms to witness the fight; Dante da Castiglione, who fought on the side of the republican champion, was opposed to a mere boy whom he made prisoner; but as the challenge had been *à outrance*, he ungenerously slew him with the sword now exhibited in this museum.*

The audience chamber of the Podestà was occupied by Walter de Brienne, Duke of Athens, during his short reign; his coat of arms, which he had caused to be painted on the walls, was effaced after his expulsion from Florence, but they have been recently restored. A curious old fireplace with dogs and fire-irons is left in the same condition as in the time of the tyrant. Two centuries later this room was converted into dungeons. At the end nearest the chapel was a narrow cell, raised a few steps from the floor, and left completely dark, where Fra Paolo, a notorious *bravo*, was for thirty years chained to the wall with an iron collar round his neck, and his hands and feet loaded with fetters. His clothes dropped in rags from his body before he ended his miserable existence at the age of eighty-one. Fra Paolo was, in his youth, a Franciscan friar, but left the

* See "History of the Commonwealth of Florence," by T. A. Trollope.

monastery to follow a wild lawless life, and became a robber and assassin. The Grand-Duke Ferdinand II., though a patron of science and art, like his brother Cardinal Leopold de' Medici, hired this wretch to rid him of some obnoxious persons in Florence and the neighbourhood. When the work was accomplished, Fra Paolo was allowed to fall into the hands of justice, whilst his employer continued in undisturbed possession of his throne.

The remainder of this room was used as a kitchen to prepare food for the prisoners and the other inhabitants of the palace. It is filled with a very fine collection of Majolica and Urbino ware, which was brought to Florence by Vittoria della Rovere, a princess of the house of Urbino, and the wife of the same Grand-Duke Ferdinand II. who did not disdain the services of a robber and assassin.

When the audience chamber of the Podestà was converted into a kitchen, the chapel beyond was used as the larder, and to economise space it was divided by a floor into two storeys, the upper part forming other cells in which debtors were confined. It was only in 1841 that these partitions were pulled down, and the whitewash removed, which had covered the frescos on the walls for centuries. The chapel consists of a single nave, with a simple waggon roof. Mr. Kirkup, an English artist and antiquarian long resident in Florence, was the first to suggest that a lost portrait of the poet Dante, by Giotto, must exist on the walls. Assisted by Signor Bezzi, a Piedmontese, and Mr. Wild, an American, Mr. Kirkup at length obtained leave to make an examination; and they employed for this purpose Signor Antonio Marini, the expense being defrayed by the Cavaliere Montalvo and the Marchese Ballati Nerli. The first fresco uncovered

brought to light the heads of angels; below them appeared the portraits of Dante and his master, Brunetto Latini, with other persons walking in procession. The leaders are a crowned person, and a cardinal, supposed by some to represent King Robert of Naples, who came to Florence in 1310, and Cardinal Bertrando del Poggetto, who visited the city ten years later: others consider the crowned head to be Charles of Valois, sent by Pope Boniface VIII. in 1301, and his companion, Cardinal Matteo d' Acquasparta, who about the same period endeavoured to restore peace to Florence; but all this is merely conjectural. A prisoner in one of the destroyed cells is supposed to have knocked a nail into the wall, or, as the discoverers believe, the painter Marini clumsily fastened his scaffolding just where was the eye of Dante, which had therefore to be repainted. During the process of restoration, the fresco was enclosed in a shed and placed under lock and key, and, whilst thus concealed, the authorities ordered the poet's dress to be changed from green, white, and red, as Giotto left it, to dull purple and brown. The obnoxious colours were not alone those in which Dante describes Beatrice in Paradise, and emblematical from a very early period of Faith, Hope, and Charity, but, as such, had been adopted by the Freemasons at the foundation of their confraternity, and are still the badge of the democratic party.

In the "Jahrbuch der Deutschen Dante Gesellschaft," published 1869, the author of an article on the poet's portrait, Dr. Theodor Paur, gives a full description of its discovery, and the theories started regarding its authenticity (pp. 297—330). Villani, the historian of the fourteenth century, and Vasari, who writes in the sixteenth, record the

existence of a portrait of Dante by Giotto, in the chapel of the Palace of the Podestà. In 1832, Dante's biographer, M. Missirini, endeavoured to call public attention to the subject; and in 1840, the discovery was made beneath the whitewash by Signor Bezzi, Mr. Wilde, and Mr. Kirkup. The conduct of the artist employed, Signor Marini, in altering the colours and retouching the fresco by command of the Grand-Ducal Government, is severely though justly censured. From page 308, the question whether Giotto really was the painter, is closely examined. The first doubts were started in 1864, the year previous to the jubilee held in honour of the birth of the great Italian poet. The commission appointed for this examination consisted of Signor Gaetano Milanesi and Count Luigi Passerini; and they came at first to the conclusion that the portrait was by a scholar of Giotto, but afterwards assigned it a later date; which opinion was, however, opposed to that of the Cavaliere Cavalcaselle. Dante was born in 1265, and died 1321; Giotto was born about 1276, and died 1336.

The Palace of the Podestà, or Bargello, is said to have been twice burnt, first in 1332, and secondly in 1342; Giovan Villani, describing the first fire, proceeds thus: "*Arse tutto il tetto del vecchio Palazzo e le due parti del nuovo della prime volte in su.*" The chapel is not mentioned, but it could hardly be supposed that the frescos within would have escaped all injury. The second fire, which is supposed to have taken place after the expulsion of Walter de Brienne, Duke of Athens, appears to be somewhat apocryphal.

In the life of Giotto, written in Latin by Filippo Villani, the portrait of Dante is described as a picture on panel—

in tabula—painted for the altar of this chapel; but in an Italian translation of the work, made during the lifetime of the author, the painting is called a fresco on the wall. The Florentine commission accepted the Latin version, and supposed the portrait to have been in the altar-piece which has disappeared. The advocates for the fresco being an original work by Giotto, contend that Villani himself corrected in the Italian the error he had committed in his Latin description. Dr. Theodor Paur leans to this opinion, which is that of the Cavaliere Cavalcaselle. The German author concludes his exposition of the arguments on both sides in these words: "The positive solution of this question remains a subject for critical research. I can only succeed by historical facts to disperse the clouds which have gathered round this precious object. As long as no new nor sounder reasons can be discovered than those which have hitherto been advanced against the authorship, so long will the portrait of Dante in the Bargello—not as Marini has disguised it, but as it was first found—be esteemed by me a work of Giotto."

The subjects of the paintings facing the window are taken from the history and legends of Mary Magdalene and of St. Mary in Egypt; though much injured they retain great beauty in parts, such as where St. Mary in Egypt is receiving the blessing of Bishop Zosimus in a church; in which, though most of the fresco is effaced, the loveliness of her head can hardly be surpassed: again, nothing can be more beautiful than Mary Magdalene, in the Noli me tangere. On either side of the window is the legend of St. Nicholas of Bari, and the Daughter of Herodias dancing. At the farther end, next the door, is a representation of the Condemned at the Last

Judgment, as the opposite painting of Dante and his companions is supposed to represent the Blessed. The pictures below are of a much later date; one is St. Jerome, the other a Madonna; both, especially the picture of St. Jerome, possess much merit, though the artist's name is uncertain. A small sacristy beyond the chapel contains nothing of interest.

Returning to the audience chamber, the hall to the left was formerly the guard-room, and the hooks still remain in the walls to which the soldiers of the Podestà hung their halberds. This room was in later times divided into four prisons. It now contains cabinets with specimens of finely carved amber and ivory; on some of these are the Medicean balls. A beautiful silver plate is attributed to Benvenuto Cellini, and a wonderful piece of wood-carving is the work of our countryman Grinling Gibbons. A Virgin by Nicolò Pisano, and two tryptiches by Andrea Orcagna, are likewise worthy of attention; but as there is no catalogue, and the articles in this museum are principally loans, liable to be withdrawn, and therefore only in part ticketed, the visitor must rely on his own knowledge and discernment to discover those of greatest value.

Both the apartments which follow were inhabited by the Podestà and his family, before they were converted into prisons. The colour of the ceiling is new, but in harmony with the style of wall-painting used at the period when the Bargello was the municipal palace. The supports for the beams, or brackets, were wanting, but casts were taken from those in the old municipal palace of Poppi, in the Casentino, the same building which had furnished Agnolo Gaddi a model for his staircase; the present brackets were carved

from these casts, and fixed in their places under the ceiling. The arms of the Podestàs are painted below, but they belong to a later period than the reign of the Duke of Athens.

These two apartments contain some of the most interesting and valuable treasures of the museum, which have lately been removed here from the Gallery of the Uffizi. Nearest the door, turning to the left, are two small anatomical figures in wax and bronze, the work of the painter Cigoli. In the centre of the room is the bronze statue of David by Donatello, one of the master's noblest productions: a broad-brimmed shepherd's hat with a garland of leaves covers the head of the youth, and casts a shadow over the upper part of his face; from beneath it, his flowing locks reach to his shoulders; he grasps a sword in his right hand, his left rests on his hip; his feet and legs are cased in greaves, and one foot is placed on the head of Goliath. The figure is dignified and graceful, and a smile of triumph plays upon his lips. On the wooden pedestal below is a bronze head with the tongue protruding, evidently intended for a fountain.

Near the wall is placed a splendid head of an old man or woman, apparently taken from a cast after death, with a cloth or veil round it, attributed to Il Vecchietta, 1412. Il Vecchietta was a celebrated goldsmith, architect, sculptor, and painter.* A peacock, by Giovan Bologna, is one of a series of birds executed for the Grand-Duke Francis I. for his country palace of Pratolino; the eagle, in the next room, and several other birds, are superior to the peacock. In a

* A painting by this artist is in the corridor of the Uffizi Gallery.

cabinet under glass are copies of ancient bronzes, and some original works by artists of the sixteenth century.

To the right of the entrance, within the larger room, is a bust of Michael Angelo; farther on, a colossal bust of the Grand-Duke Cosimo when young, by Benvenuto Cellini—the artist's first attempt at bronze casting on so large a scale: as he was constantly with Cosimo, he must have been well acquainted with his face, and the sinister ill-tempered expression of the bust corresponds with the acts and character of the man.

At the end of the room is the monument of Marino Socino by Il Vecchietta. Mr. Perkins describes this bronze "as an excellent specimen of the hard dry style of the master."* It was originally in San Domenico of Sienna.

Marino Socino was a learned jurist, and belonged to the family of the two more celebrated Socini or Socinus, uncle and nephew, who were obliged to fly their country and to undergo a life-long persecution for denying the doctrine of the Trinity.

On the wall, near this monument, are the reliefs in bronze by Brunelleschi and Ghiberti, which they executed when competing for the gates of the Baptistery. The subject of both is Abraham about to sacrifice Isaac. Ghiberti's work is undoubtedly superior, although the angel grasping the arm of Abraham in Brunelleschi's is very fine; but the action of the patriarch, holding his son's head back to cut his throat, has too much of the butcher. In Ghiberti's relief, Isaac presents his own throat to his father, whilst shrinking from the knife with a natural dread. The servants

* See "Tuscan Sculptors," by Charles Perkins.

with the ass below are treated somewhat differently from the relief in the gate itself.

A small bronze sarcophagus to the left is also by Ghiberti; and the following narrative concerning it is related by Vasari.* The brothers Cosimo Pater Patriæ and Lorenzo de' Medici, the ancestors of the two branches of the Medicean family, were desirous to do honour to the relics of three martyrs, Proteus, Hyacinthus, and Nemesius, whose bones had been preserved in the Casentino, and they accordingly ordered Ghiberti to construct a bronze chest to receive them. Ghiberti proposed to adorn it by a bas-relief of angels sustaining a garland of olive-leaves, within which to inscribe the names of the martyrs. The chest, when finished, was placed in the Monastery of the Angeli, at Florence, and was so greatly admired that the Wardens of Sta. Maria del Fiore selected Ghiberti to construct the bronze sarcophagus for the body of St. Zanobius, now at the end of the Cathedral. When the French, in the last century, gained possession of Tuscany, and waged war on monastic institutions, they suppressed the Monastery of the Angeli; and the chest containing the relics of these three martyrs was stolen, broken up, and sold for the value of the metal; but the pieces were fortunately afterwards recovered, and ingeniously put together. It has lately been brought to the Bargello from the Uffizi.

Above the monument of Socinus, on the wall, is a bronze relief of the Crucifixion, by Antonio Pollaiolo, and, below it, a relief of Children, by Donatello. Still higher up, on brackets, are two little models by Giovan Bologna for his celebrated statue of Mercury, which is in the centre of this

* See Vasari, "Vite de' Pittori," vol. iii. p. 111.

room. The comparison between the models and the finished statue, thus brought into juxtaposition, is very interesting; and the models, in which the hand of the artist obeyed the first impulse of his mind, are certainly in this instance, as in many, superior to the larger work. The corrections suggested by criticism, or by an artist's own sense of accuracy of proportion, anatomy, or propriety, appear to interfere with the thought or motive which his subject is meant to represent; and it requires a higher order of genius than that of Giovan Bologna to produce perfection of parts and accuracy of details, with freedom and spiritual beauty—making the material the true expression of a poetical idea. The statue of Mercury is stiffer, more angular, and the attitude more forced than either of the models; and, with all its merits, has neither their grace nor elegance of outline. One of these is pre-eminently excellent in the expression of movement; the god does not bend to make his spring as in the statue, but darts upwards, without apparent effort, lightly and swiftly as the arrow from the bow.

The same superiority in ease and grace may be remarked in Giovan Bologna's model for the Rape of the Sabines; but here, even in definition of form, in careful attention to detail, and in beauty of outline, the model surpasses the finished group under the Loggia de' Lanzi. Near the bust of the Grand-Duke Cosimo I. is a wax model, and a repetition in bronze by Benvenuto Cellini, for his statue of Perseus with the Medusa's head.

The original moulds for the series of small gold reliefs in the Gem Room of the Uffizi Gallery, representing incidents in the life of the Grand-Duke Francis I., are worthy of

notice. Likewise a group of Hercules and Antæus by one of the Pollaioli, and a Crucifixion, also by one of these brothers; the last is somewhat exaggerated in expression, but both are very fine. The lid of a chest sculptured in relief is by Michael Angelo: the principal figure resembles that of Il Pensiero in the Medici chapel—a river god is at his feet; below is a figure of Justice.

The David of Andrea Verocchio, the master of Leonardo da Vinci, stands in the centre of the room, near the Mercury of Giovan Bologna; the composition differs from Donatello's treatment of the same subject. The head of Goliath is behind David, who is clothed in armour; his slender figure and thin arms belonging to the growing boy, are in contrast with the gigantic head at his feet; his feeble hand holds rather than grasps the sword, whilst the effort with which it has been wielded may be traced in the swollen veins of the arm.

The apartments on the upper storey of the Bargello have no tradition attached to them, and are supposed to have contained the library of the palace, before they also were converted into dungeons; they now form part of the Museum. To the left of the door, as well as on the wall facing the entrance, are tempera paintings on a gigantic scale by Andrea del Castagna, which were brought here from a hall in the Villa Pandolfini at Legnaia, beyond the Porta San Frediano of Florence. The painter was a contemporary of Paolo Uccello, and was born in 1300, in a village a few miles out of Florence; he received his education as an artist through the generous patronage of one of the Medici. The subjects he has chosen here are supposed portraits of Dante, Petrarch, Bocaccio, Farinata degli Uberti; the

Ghibelline hero Pippo Spano, a wealthy merchant, the patron of the painter Masolino, and a valiant conqueror of the Turks; and Nicolò Acciajuoli, another rich Florentine, who, when created Seneschal to Robert King of Naples, re-visited his native city, and built the Certosa, or Carthusian monastery beyond the Porta Romana. Besides these, Andrea Castagna has painted ideal portraits of Queen Esther, Tomiris, and the Cumæan Sibyls. These paintings are thus described by the Director of the Museum, Signor Cavalcaselle:—"To gain a correct impression of them, indeed, these figures should be seen in their original places, where their supernatural size, the bold grandeur of their attitudes, and something of the classical in their appearance, would give them still greater value. Pippo Spano, in a defiant attitude bending the steel of his rapier in his two hands and with legs apart, challenges the world, and seems capable of victory. There is dignity in the parts, slender wiry activity in the Sibyls, with that peculiarity of length in neck and limb, and exaggerated size in the extremities, which characterizes the later Pollaioli and Botticelli. Study of the antique is clear in the half-figure of Esther, yet the coarse vigour of Andrea is visible in a large and common hand. Castagna in fact shows an impetuous spirit, in bold freedom of action and outline, in the dash with which the colours are used; a knowledge of antique examples, in classic costume and head-dress. His tones are of the hue of brick in the flesh-tints of males; of a more delicate yellowish tinge in the Sibyls, broadly modelled with a brush full of liquid medium." *

* See "History of Painting in Italy," by Crowe and Cavalcaselle, vol. ii. p. 305.

A fresco of a Pietà, to the right of the entrance, is said to be by Domenico Ghirlandaio; but though possessing great merits, is hardly equal to the master, and is more probably by his brother Benedetto. Another fresco of the Urbino school, a Madonna and Child, is graceful and tender in expression. The paintings at the extremity of the room are by unknown hands: that in the centre was found in the Bargello; the other two were taken from Sta. Maria Novella, and are attributed to Giottino. A beautiful statuette of an angel playing the violin, refined in form and graceful in action, is attributed to Nicolò Pisano, and is well worthy of attention.

Under glass, in the centre of the room, is a collection of badges of various orders of knighthood; another table contains the seals of the old Republic; and in the central window is a small collection of Florentine Coins, well arranged and marked. The earliest are silver; the gold and silver florins follow. The double florin, *grosso*, is worth eighteen soldi; the *guelfi* were used after the *bargellini*—the adulterated coin of Lando da Gubbio—had been called in. *Popolani*, *grossini*, *carlini*, and *quattrini* follow; also the *mezzo-scudo*, which was struck during the siege, as well as florins coined by foreign sovereigns. In one case are the seals of popes and cardinals, a cross with a crown of thorns, and a shield.

In an apartment beyond, is a fine collection of Della Robbia ware and sculpture. At the end is a noble statue of St. Matthew, by Ghiberti, which formerly stood in a niche of Or San Michele, but was removed to make room for the statue of the same saint still occupying that place. This statue is so fine that we may wonder at the exchange. The

expression of the head is very beautiful, and the drapery is arranged with antique simplicity and grandeur. The cornice, or frame, of the niche in which the statue stands, is the delicate workmanship of Mino da Fiesole, and was made for the tabernacle in the Uffizi Gallery, painted by Fra Angelico for the Arte de Linaiuoli—Flax Merchants—whose Residence was beside the Church of Sant' Andrea, near the Mercato Vecchio.

The peculiar merits which render the Robbia ware so valuable cannot be better described than in the words of the German Burkhardt: "The enamel, in which white prevails most, is remarkable for a delicacy of surface difficult to attain, and which follows every slight modelling of the form nearly in perfection. The Robbias, from technical incapacity in the beginning, but afterwards from artistic reasons, kept strictly to four colours—yellow, green, blue, and violet. It was only later that, yielding to the fashion of the day, they occasionally attempted to imitate the colour of flesh; but even then they kept within certain boundaries; all figures, whether intended for ornament, accessories, or principal, even though nude, were not painted to produce an illusion like wax; warm colour and rich details would have interfered with the plastic effect, and were carefully avoided, so that the laws of sculpture were not infringed. By this school we became acquainted with the spirit of the fifteenth century in its loveliest aspect. The principles of the naturalistic school lie at the foundation, but expressed with a simplicity, sweetness, and religious fervour which approaches the high style. What is most remarkable is, that every inch is a new and original creation, not a mere cast from a clay mould."

The Della Robbia ware in this room has been chiefly

taken from suppressed convents. The large coloured relief to the right of the statue of St. Matthew, near the door, is of the later period, and represents the Worship of the Child; it is surrounded by lovely angels. The flesh of several of the figures is left without the enamel. This relief was brought from a convent near the Zecca Vecchia. On the wall, facing the entrance, is a lovely Madonna and Child, with the donator and a monk kneeling below, from Vallombrosa. A coloured lunette above, representing a Pietà, is very fine in expression, and, as well as the lunette of the Annunciation, over the door of the room, was brought from the SS. Annunziata. The most beautiful Della Robbia ware here is the Madonna and Child, in the centre of the wall to the left of the entrance; below it, is a fine stone carving by Donatello. The Madonna opposite is from the Riccardi Palace; near it is an Ascension of Christ, taken from Monte Uliveto. A large Pietà, at the farther end of the room, is from the Church of San Martino, in the Via della Scala; in the predella below are represented the swaddled infants of the Innocenti. On the same wall, another predella contains a representation of Christ pouring his Blood over the Wafer into the Cup. A large statue of St. Dominic surrounded by cherubs, with a vase of lilies and white roses, once stood within the precincts of the Monastery of Sta. Groce.

Terra-cotta busts are ranged down the room, and represent Lorenzo de' Medici, Benvenuto Cellini, Gambassi, a sculptor, and Charles VIII. of France. The model of Winter, a statue at Pratolino—once the country seat of the grand-dukes, a few miles out of Florence—is by Giovan Bologna, or by his pupil Cioli. There is also a curious bust of Cromwell with glass eyes, which give a certain appearance

of life to the face. Opposite, two terra-cotta busts by one of the Pollaioli are among the finest works of art in the room.

The next room is irregular in shape, owing to one corner being filled by the walls of the tower. The dungeons were entered here by low doors, now built up. Some curious old Florentine furniture is placed in this room, lent by Mr. Spence, of the Villa Mozzi at Fiesole; it consists chiefly of carved ebony inlaid with ivory. There is likewise a bust by Donatello, and a bronze vessel probably also by him.

Returning to the apartment containing Andrea del Castagna's pictures, a small room beyond has two large windows of fine painted glass, by Guglielmo di Marcilla. Guglielmo was a Dominican friar from Marseilles, 1470—1537, who was sent for by Pope Julius II. to finish the windows of the Vatican, in Rome. Silvio, Cardinal of Cortona, brought him to Cortona, where he executed these paintings for the Cathedral, as described by Vasari: "In the first, the Virgin adoring the Child Jesus; archangels, on their knees with lighted tapers, have the Divine Infant between them; St. Joseph, apart, contemplates this devout and tender scene. Below is written—*Quam genuit adoravit.* The second is the Adoration of the Magi; the Virgin is seated, the child Jesus stands on her knees in the act of blessing the Magi, who are prostrate before him. Behind is a numerous *cortége* of foot and horse. These windows were afterwards sold to the Corazzi family of Cortona."* Vasari proceeds to observe that Guglielmo possessed a fine genius, and had much practice in staining glass; he was especially skilful in the distribution of the colours, which he so arranged that the

* See Vasari, "Vite dei Pittori," vol. iii. p. 99.

light should fall on the principal figures, and the darker shades gradually deepen to the most distant objects. He contrived to accommodate the joinings of the glass to the contour of the figures and the folds of their dresses, so as to escape observation.

Beyond this room is the Armoury, in which are examples of the black armour worn by the soldiers of Giovanni de' Medici: the arms of a knight of the Tuscan Order of St. Stephen; a shield once borne by a Crusader, on which is the cross and an ear of wheat, one of the emblems of immortality. A collection of guns and old weapons are exhibited below in the old Torture Chamber.

Within the walls of the Bargello, where so many barbarous cruelties have been enacted, the novelist Sacchetti lays the scene of one of his tales, in which he does not hesitate to turn the judges and notaries into ridicule.

CHRONOLOGY.

	A.D.
Agnolo Gaddi died	1396
Alessandri Palace burnt	1378
Andrea del Castagno died	1437
Andrea Orcagna died	1368 (?)
Andrea Verocchio died	1488
Bargello Palace built	1250
,, ,, burnt and restored by Agnolo Gaddi	1330
,, ,, pillaged by the Ciompi	1378
Bargello (Office of) created Lando di Gubbio	1313
Bargelli (Seven) appointed	1334
Bell of Bargello	1302
Benevento, Battle of	1268
Benvenuto Cellini died	1570

	A.D.
Brunelleschi died	1446
Brunetto Latini died	1494
Calabria, Duke of, arrived in Florence	1326
,, ,, departed	1327
Captains of the Guelphic party appointed	1267
Charles VIII. in Florence	1494
Cigoli died	1613
Ciompi Riots	1378
Dante Alighieri died	1321
Dante da Castiglione died	1540
Donatello died	1466
Ferdinand II., Grand-Duke, died	1637
Francis I., Grand-Duke, died	1587
Ghibellines, Enactment against the	1358
Ghiberti, Lorenzo, died	1455
Gibbons, Grinling, died	1721
Giotto died	1337
Giottino died	1400 (?)
Giovan Bologna died	1608
Guglielmo da Marcilla died	1587
Il Vecchietta died	1480
Luca della Robbia died	1481
Medici, Salvestro de', died	1429
Nicolò Pisano died	1278
Plague in Florence	1417
Podestà created	1199
Podestà, Ghibelline, Ranieri da Montemerlo	1250
Podestà, Guido Novello, Viceroy of Robert of Naples	1261
Pollaiolo, Antonio, died	1498

PUBLIC GALLERIES AND MUSEUMS OF FLORENCE.

THE UFFIZI.

WE begin our review of the public galleries with the Uffizi, as it contains the works of artists from the fifteenth to the seventeenth century, arranged chronologically, and thus illustrating the History of Art from the revival to the decline. The limits of this volume oblige us to confine our description almost entirely to Tuscan, and especially Florentine Art; and, with rare exceptions, we mention the names or works of celebrated painters or sculptors of other schools. We hope thus to afford some assistance to the foreigner who may not have time to acquire a profound knowledge of the subject, and who, at first sight, may find it difficult to discover any merit, still less beauty, in the early native style of painting.

First Corridor.

The Corridor extending along three sides of the Uffizi Gallery is lined with sarcophagi, statues, and busts, as well as pictures, all deserving attention, though, with few excep-



Angel, by Fra Angelico.

tions, inferior to the works of art contained in the adjoining rooms. Beneath the vaulted ceiling, which is painted in arabesques, are portraits of emperors, kings, and distinguished persons of all nations; they are only, however, inferior copies of mediocre pictures, and were placed here by the Grand-Duke Cosimo I.

The earliest example of art in the gallery—No. 1—is a picture of the Madonna and Child, by Andrea Rico of Candia, who lived in the latter half of the eleventh century. His works belong to what is called Byzantine art. The treatment of the subject is conventional; the figures disposed according to established usage, or in the manner commonly practised by the artists in Byzantium (Constantinople). The Child, seated on one hand of the Virgin, clings with a natural movement to her other hand; though defective in drawing, the action is not devoid of grace; the outline of the Virgin's head is traced with care, the nose is long, the eyes half closed, but sweet in expression, and there is a certain dignity in the pose of the head, which inclines to one side; the colour, however, is brown, coppery, and hard.

The two pictures which follow bear the name of Cimabue, but are feeble specimens of his school. Though a reformer of the art, Cimabue retained much of the Byzantine manner which prevailed in Italy before he ventured to pass the boundary of traditional rules, and endeavoured to introduce forms more analogous to nature, as well as possessing more classical beauty.

No. 5 is a small picture of the school of Giotto, the pupil of Cimabue; the Ascension of St. John the Evangelist, a subject treated in nearly the same manner by

Giotto himself in a chapel of Sta. Croce; this picture formed the predella, or lower part of an altar-piece, painted for the Guild of Silk Merchants, and bears their arms at either end. The arms of this guild consisted in a gate, the Porta di San Maria, which once stood near the Ponte Vecchio, in the quarter where the silk merchants had their residence.

No. 6. Christ in the Garden of Gethsemane, by Giotto. It was in the year 1276 that Cimabue took Giotto—a boy of ten years of age—from tending sheep in the fields to learn the art of painting. The intercourse with Germany, caused by the influx of Germans in the train of the emperors, as well as the residence of Italian merchants in Germany, already began to affect the style of architecture in Italy, when a Teutonic influence became likewise apparent in the art of painting. The approach to classical beauty of form sought by Cimabue, became subordinate to a dramatic representation of the story, and a more idealistic treatment. Cimabue had attempted to improve the external form, Giotto now endeavoured to impart greater life and movement, and to give expression to thought and feeling.

In this picture, the angel presenting the cup to the Saviour, hardly differs from the conventional type in Rico's picture; but the countenance of Christ, especially the mouth, is singularly beautiful and meek, whilst his whole action suggests the idea of fervent prayer. St. John has almost a feminine beauty, and he, as well as St. Peter and St. James, is represented in a natural and easy posture of sleep. The background is gold, in accordance with the taste of the period; the landscape is hard, and the

trees and rocks stiff, but the colours of the figures are soft and agreeable. A small grey-headed old man kneeling in one corner, and wearing the simple dress of a Florentine citizen, represents the donator, or the person at whose request the picture was painted. The predella below is divided into two compartments; in one, Judas betrays the Saviour by a kiss; in the other, Christ prepares for his crucifixion. In both the action is natural and full of life, but the shadows are brown, the nose and eyes still elongated; the want of perspective in the heads produces flatness and false drawing, especially in the three-quarter face.*

No. 7, a Pietà, or Lamentation over the Body of the Saviour, by Tommaso di Stefano, surnamed Giottino, or La Scimia della Natura—the Ape of Nature—from his close imitation of all he saw. Great uncertainty prevails regarding the history of Giottino; but he undoubtedly belonged to the school of Giotto, and flourished about the commencement of the fourteenth century. This distemper picture† has great merits; the dead Christ is very noble in expression, and its calm, motionless form gives greater force by contrast to the passionate grief of all around. The drawing of the body affords no indication of anatomical science, though, as described by Cavalcaselle, "the Saviour youthful, well-formed, and simply rendered, is a genuine piece of Giottesque nude." The most beautiful figures are: one of the Marys, who, with her back turned to the spectator,

* Though of the school of Giotto, it is doubtful whether this picture is by the master himself.

† Distemper—a glutinous vehicle, such as white of egg, or the juice of the fig-tree, used before an oil medium was invented.

kisses the head of Christ with reverence as well as sorrow, and another Mary seated beside the body, lost in thought. The action of the hands and heads correspond well, and express the abandonment of grief. St. Benedict and St. Zenobius, with their hands laid on the heads of the persons before them, are fine; but the countenances of most of the figures are exaggerated, especially that of the Magdalene, at the feet of the Saviour. The background is gilt; the colour warm and powerful, though with a want of harmony, arising from the violent red of the vermilion, which has apparently stood the test of time better than the other colours. Giottino was noted by his contemporaries for the brilliancy of his lights, and the depth of his shadows.

Art in Tuscany was early divided into two great schools, the Florentine and the Siennese. There is greater action and life in the Florentine; a deeper sentiment with less variety in the Siennese. In the words of the German art critic, Kugler, "The first takes the lead in composition and character; the second, in the spiritual charm of individual figures." *

An Annunciation, No. 9, is an example of Siennese treatment, the joint work of Simone and Lippo Memmi; it was painted in 1333, for the altar of Sant' Ansano in the Cathedral of Sienna. The fame of these artists was equal to that of Giotto; the picture itself was probably wholly by Simone, and Lippo was employed for the decoration. It is thus described by Cavalcaselle:—"The Virgin, in the act of receiving the Angel, and shrinking with a side-long action

* "Handbuch der Kunst geschichte," von Franz Kugler—"Der Italienische Malerei der Romantischen Periode," p. 503; "Der Italienische Malerei der Germanischen Styles," p. 640.

and with affected softness of motion from him, is rendered with an extraordinary exaggeration of tenderness in the closed lids and hardly apparent iris of the eyes. The Angel is presented kneeling in a dress and style, all engraved with embroidery in relief, and the words issuing from his mouth are given in a similar manner. This is a picture whose affected tenderness might well have had influence on the school of mystic painters. On one side St. Ansano, on the other St. Giulitta. In medallions, above each figure, a prophet. The picture is vertically split and restored, so that the figure of the angel is injured." * St. Ansano is marked No. 8, and St. Giulitta No. 10 in the Catalogue.

Passing the entrance to the Gallery, No. 11 is the work of another Siennese artist, Pietro Laurati, a contemporary of the two Memmi and of the Florentine Giottino. Pietro Laurati has also been called Pietro Lorenzetti, which has caused Vasari to describe his paintings as if they had been the work of two artists. This picture was executed in 1340, but is not a good specimen of the master. A small picture, (No. 12) attributed to the same artist, but doubtful, represents different incidents in the lives of celebrated hermits; a subject he has treated in a large fresco on the walls of the Campo Santo at Pisa, and where he has shown a dramatic power, approaching more nearly to Giotto than to his own countryman, Simone Memmi.

We return to Florentine art in the Annunciation, by Neri de' Bicci, No. 13, which, though not of superlative merit, deserves a passing notice, as the work of an artist belonging

* See "Crowe and Cavalcaselle," vol. ii. p. 79.

to a family of painters of some reputation, who lived towards the end of the fourteenth and the beginning of the fifteenth century. Neri belonged to the third generation, whose works mark a decline in art; for the Bicci were among the last followers of Giotto. Neri's pictures are flat, pale, and inharmonious in colour. The peacock's feathers in the wings of the Angel are symbolical of immortality. In the Annunciation—No. 14—we return to the flourishing period of the Giottesque school. The artist is Agnolo Gaddi, a painter of great power, who preceded Neri de' Bicci by half a century. No. 15, a Coronation of the Virgin, with St. Francis and St. John the Baptist on one side, and St. Ives and St. Dominick on the other. This picture has been attributed to Spinello of Arezzo, but it is hardly worthy of so great an artist, and may have been the work of his pupil, Gerini. It is defective in drawing, especially in the hands and feet; but there is truth of expression, and the Virgin has a certain loveliness and grace.

A large and important work by one of the most individual artists of the Florentine school follows: No. 17, a Tabernacle in the form of a diptych, or panel enclosed within two doors, executed by Fra Angelico for the Guild of Flax Merchants in 1433; it was in their Residence, near the Mercato Vecchio, until 1777, when it was removed to this gallery. On the panel are the Virgin and Child, life-size; whilst on the surrounding arch are angels of surpassing loveliness, playing musical instruments, the trumpet, organ, cymbals, psaltery, &c. Inside the doors are represented St. John the Baptist and St. Mark; outside, St. Mark as the patron saint of the Guild of Flax, and St. Peter.*

* See vol. i. chap. x. p. 169.

The painter Fra Angelico, or more properly Fra Giovanni da Fiesole, was born in 1407 in a Tuscan village of the province of Mugello. He was christened Guido, but took the name of Giovanni when he entered a Dominican monastery, still existing, half-way between Florence and Fiesole. His piety and wonderful skill in the delineation of celestial beings obtained for him the title of Angelico—the angelic. So fully was he convinced of his own inspiration, that, beginning to paint with prayer, he never retouched or altered his works. Living in an age when the sciences of drawing, perspective, and anatomy were still in their infancy, Fra Angelico was not in these respects superior to his contemporaries; but his creative fancy and deep religious sentiment, with the purity and sanctity of his life, enabled him to produce works of such exquisite delicacy, grace, and loveliness, that they seem to realise—as far as human means can realise—all our conceptions of a world of spirits. Making use of colour for shade, Fra Angelico appears to shun all approach to darkness; whilst in subjects requiring various distances, he produces an atmosphere bathed in a supernatural light.

No. 18 represents St. Cosimo and St. Damian, the patron saints of the Medici family; and in a predella below, a miracle by these holy doctors: both were executed by Bicci di Lorenzo, the father of Neri de' Bicci, in 1429. The picture was once attached to a pilaster in the Cathedral of Florence, where Bicci di Lorenzo was much employed. The two saints of the Guild of Physicians are represented with their box of medicines and their pincers. The drawing is careful, though the colouring is flat. The miracle below, according to the legend, is as follows:—A certain man,

afflicted with a cancer in his leg, went to perform his devotions in the Church of St. Cosimo and St. Damian in Rome. He fell asleep, when the two saints appeared to him in a vision, and cutting off his diseased leg, they replaced it by that of a Moor lately dead, anointing the new leg with celestial ointments, so that the man became whole.*

An Annunciation, No. 19, is by one of the school of Orcagna, who was among the most distinguished of Giotto's followers, and who, with a still greater artist, Masaccio, helped to bring the art of painting to the perfection which it attained a century later.

The Adoration of the Magi, No. 20, is by Lorenzo Monaco (the monk). Though professedly a miniature painter or illuminator of manuscripts, this Camaldolese friar executed important works, both independently and assisted by Fra Angelico—who was, however, his junior. He was a pupil of Agnolo Gaddi, and his works have a certain affinity with those of his contemporary, Spinello of Arezzo; in both the outline is hard, and there is less skill in the composition than individuality and variety of expression. The colouring of Monaco's picture is bright and full, rather than harmonious.†

No. 21, an Oblong Panel, probably one of the sides of a *cassone*, or linen chest, which formed an important item in the bridal dowry of a wealthy Florentine family. The painting is by Piero di Cosimo, a man of eccentric habits, capricious in the choice of his subjects, which he treated

* See Mrs. Jameson's "Sacred and Legendary Art," p. 258.

† Lorenzo Monaco is the supposed author of the picture in the shrine of Or San Michele.

fancifully. Born in 1462, he was the boon companion of the artist Mariotto Albertinelli, and of Baccio della Porta, before this last became a friar under the name of Fra Bartolommeo. Piero di Cosimo was the master of many of the most remarkable painters of the day, the precursors or contemporaries of Raffaelle. He lived at a period when a new school of art was springing up, when artists began to abandon the conventional types of an earlier age, and to discover the true principles of drawing and perspective. The subject of this picture is the Wedding of Perseus, at the moment when the hero displayed the head of Medusa, and turned his enemies into stone. The landscape background is agreeable, and there is even a charm in the soft prettiness of colour throughout. "The compositions," according to Cavalcaselle, "are rich in episode and action, in strange dresses, panoplies, and other naturalistic details, but the figures are somewhat affected, paltry, and pinched." These remarks are equally applicable to other pictures by Piero di Cosimo in this gallery, which likewise represent subjects taken from classic fable; as, for example, No. 28, the Sacrifice to Jove for the Safety of Andromeda, and No. 32, in which Andromeda is liberated by Perseus from the sea-monster; as well as in his finer treatment of the same subject, in the room of small pictures of the Tuscan school.

The Coronation of the Virgin, No. 23, is by Cosimo Rosselli, the assistant of Neri de' Bicci, and the master of Piero di Cosimo and Fra Bartolommeo. It is painted in full, warm colours, and is carefully drawn; there is, besides, beauty and grace, as well as variety of expression, in the surrounding cherubs. Cosimo Rosselli may be considered the link between the last of the degenerated Giottesque

school, with the new and superior class of art growing to maturity in the fifteenth century.

No. 24, a Madonna adoring the Child, by Lorenzo Credi; an angel holds an olive-branch above; the landscape background, though conventional, is in good perspective; the outlines hard, but correct; the colour pale; the Child is in a natural attitude, and the limbs delicately rounded and infantine. Credi was born in Florence, 1459, and, as may be observed in his works, he was a conscientious and diligent artist. The companion of Leonardo da Vinci in the school of Andrea Verrochio, he endeavoured to vie with him in the hard smooth surface he gave to his pictures; and, as he lived at a period when artists were gradually substituting an oil medium for distemper, Credi himself carefully prepared his vehicle and pigments.

No. 27, an Altar-piece by Lorenzo di Pietro, surnamed Il Vecchietta, possibly from his delight in representing old age. He was more highly esteemed by his contemporaries than he has been in later times. This picture, painted in 1447, has been much restored; it represents the Madonna and Child with St. Bartholomew, St. James, and one of the Magi kneeling on the left of the Virgin. St. Andrew, St. Laurence, and St. Dominick, on her right, the latter also kneeling. It was executed for one Giacomo d' Andreuccio, a silk merchant, as recorded in the inscription below.

The next picture, No. 26, is by an artist who was among the first to introduce portrait into historical and sacred subjects. Giuliano d' Arrigo, surnamed Pesello; he worked with his grandson, Il Pesellino; and as the younger man imbibed the spirit as well as manner of the elder, and only survived his grandfather eleven years, dying in 1457,

their works can hardly be distinguished from one another. The Peselli preceded Botticelli and Credi, and the grandfather began his studies under painters of the school of Giotto. The Adoration of the Magi, No. 26, is mentioned by Vasari as having been executed by order of the Signory, or Government of Florence, for the Chapel of Santa Lucia de' Magnoli, which still exists in the Via de' Bardi. This picture contains a portrait of Donato Acciajuoli, celebrated in his days as an orator, philosopher, and mathematician, who died in 1478. The figure with a black cap on his head, and his hand raised, to the left of the spectator, may be supposed to represent Donato. There is much individuality, life, and variety of action, in the thirty figures composing this picture. The weakest part is the Holy Family—a defect not unusual with these artists, whose genius lies in portrait; a landscape background and foreground filled in by dogs, hawks, &c., are all finished with minute attention to detail. The tawny brown colour is unpleasant, but is probably caused in part by time and restorations.

No. 29, a Battle-piece, by Paolo Uccello, whose greatest work is the portrait of Sir John Hawkwood, in the Cathedral. This picture is an interesting specimen of his earliest attempts at perspective and foreshortening. The failures are more obvious from the attempt, like those of most beginners, being somewhat ambitious; but, nevertheless, there are proofs of a great step having been made in advance even of contemporary artists. This picture was one of four which adorned the garden of the Bartolini at Gualfonda, near Florence. It is well described by Cavalcaselle: "A daring boldness of action marks the knights and barbed

steeds in tilt; but the conception is more praiseworthy than successful; and the effect of certain movements, such as that of a kicking horse, is ludicrous and grotesque. Again, the foreshortened position of a prostrate steed, presenting his belly and heels, as well as the legs of his fallen rider, to the spectator, suggests the wish, rather than the power, to overcome a difficulty of no mean kind. Perspective of broken lances, shields, and helmets, is laboriously carried out, and distant episodes of archers, men at arms, and dogs, show that Uccello already possessed the art of perspective; but the spectator has before him the lifeless and wooden models of divers figures, their geometrical substance, without the final dressing that should give life to the form and its action. Added to this, sharp outlines cut out the figures, and the injury done by time and restorations to the colours, renders the whole production of less interest to the lover of good pictures than to the critic."*

No. 31, a Madonna and Child, by Alessio Baldovinetti, supposed to have been a pupil of Paolo Uccello. He was born in 1422, and was one of those artists engaged in improving the vehicle used in painting, and endeavouring to substitute oil for distemper. To the right of the Virgin are placed St. John the Baptist, St. Cosimo, and St. Damian, with St. Francis on his knees; to her left, St. Laurence, his gridiron embroidered on the border of his deacon's dress; St. Anthony and a warrior saint; St. Dominick kneels in the foreground. The heads are feeble, and the colour pale; but the drawing is careful, and the expression of the countenances serious and pleasing.

* See "Crowe and Cavalcaselle," vol. ii. p. 287.

Below this altar-piece is the portrait of a man in profile, No. 30, attributed to one of the Pollaioli. The works of the two brothers, Antonio and Piero, are frequently confounded. The dates of their births are 1433 and 1443. They followed in the track of the Peselli and Baldovinetti, and improved the practise in the use of oil. They first introduced glazes in their draperies; a thin transparent warm colour passed over solid opaque painting, by which the drawing has been already made perfect. The final glazes give brilliancy to the lights and depth to the shadows. This portrait has evidently been a good likeness, in which the painter has given the character as well as features of his sitter. The lips, nostril, and eyes are drawn with great delicacy, and convey the impression of high breeding, with a refined but subtle disposition, reserve, and self-command, rather than courage or great talent.

No. 32, Perseus rescuing Andromeda from the sea-monster, by Piero di Cosimo.

No. 34, a circular composition, by Luca Signorelli of Cortona: the Madonna and Child, four shepherds in the background, and, above the picture, three medallions painted in dead colour, which represent the Saviour and two prophets. The expression of the Virgin is sad but tender, and her attitude is very graceful, though the drawing is not wholly correct. This artist belongs to a later period than the Pollaioli; the date of his birth is 1441, and his first impressions of art were taken from the Umbrian schools, which softened the severe and bold character of his genius. He studied anatomy in Florence, and the impulse he gave to art may be traced from Paolo Uccello and Michael Angelo. Signorelli is said to have painted this picture for

Lorenzo de' Medici. It was formerly in the Villa of Castello, near Florence.

Nos. 36 and 38 are two portraits. The first is attributed to Piero di Cosimo, but recalls the manner of Andrea del Sarto. It is fine in expression and chiaroscuro, but has been much repainted. The second, by an unknown artist, is an excellent picture, remarkable for correct drawing and life, careful finish, and fine colour. If compared with a head, No. 1,217, in the room of small pictures in this gallery, it will be found to resemble the manner of Lorenzo Credi.

Among the artists whose works fill the period intervening between the imperfect efforts of the Giottesque school and the maturity attained half a century later, and who may be said to constitute the youth of Tuscan art, few hold a more important place than Sandro Botticelli. Born in Florence in 1447, twelve years before Lorenzo Credi, and when Fra Angelico was departing from this world, his style is as remarkable for individuality as that of the Dominican; whilst in the technical part of his art he excelled him. Though inferior to Fra Angelico in the qualities of spiritualized beauty and refinement of form, Botticelli has greater strength, with earnestness, purity, and even grace; yet his angels are earth-born, his Madonnas ordinary in feature, and his figures generally angular, with sharply-pointed elbows; but it is in the realm of profane story and allegory that this artist delights to indulge his luxuriant fancy.

An example is found here in No. 39, the Birth of Venus, by Botticelli. The goddess has newly risen from the sea, and stands on a shell; a nymph, typical of spring, prepares to throw a red mantle over her, whilst Zephyrus and Aurora waft her towards the shore. The hands and feet of Venus

have evidently been studied from classical sculpture; they are drawn with care and elegance, and she stands gracefully with an air of timid bewilderment at first awakening to existence; the tenderness of her expression gives an interest to features which are without any claim to a high order of charms, and invests them with a certain beauty. Spring, as she bounds forward, hardly seeming to touch the ground, is wonderfully buoyant for a figure so clumsy; the movement produced by the wind on her dress, and on the mantle she holds towards Venus, is well given. The male and female figures we have called Zephyrus and Aurora, who scatter roses and breathe on the goddess, have their garments blown back in the contrary direction by the current of air caused by the rapidity of their descent. The sky is grey as in early morning; the ripple on the sea is marked by a succession of even conventional curves; the golden light of dawn touches the edge of the shell and the rushes in the foreground, and sparkles on the sea-shore; but the general tone of the picture is sober. It is painted in distemper, and was executed by order of Lorenzo de' Medici for the Villa of Castello, for which villa Botticelli also painted an Allegory on Spring, now in the Florentine Academy.

No. 41 is a large picture by Gerino of Pistoia, of the Madonna and Child, with St. James, St. Cosimo, and Mary Magdalene on their right, and St. Catherine, St. Louis, St. Ives, and St. Roch on their left. Gerino lived early in the sixteenth century, and studied in the school of Perugino, the master of Raffaelle. This picture was painted in 1529, when the artist's powers were declining. It is a feeble production, and only deserves notice because by the hand of

one who, in his best days, was considered a worthy representative of the school, and who possessed the qualities of a diligent colourist and a fair copyist of his master (Perugino), as regards type and proportion, drawing and colour.

No. 42, a Madonna and Child, with St. Blaise and St. Bartholomew on either side, by Pinturicchio. This painter, born in 1454, was the friend and assistant of Perugino. The picture is extremely lovely, both in expression and colour. Behind St. Blaise is the instrument of his martyrdom. He was, according to Mrs. Jameson, a popular saint in England and France, but of Greek origin. When Bishop of Sebaste, in Cappadocia, he was obliged to fly from the persecution of Diocletian, but his piety and gentleness enabled him to obtain power even over wild beasts sent to destroy him; he was finally tortured, having his flesh torn with iron combs such as are used to card wool, and beheaded.

No. 44, a Madonna and Child, by Mariano Graziadei of Pescia, a pupil of Ridolfo Ghirlandaio, who flourished about the middle of the sixteenth century; this is the only remaining picture by the master, and was once the altar-piece in the Chapel of St. Bernard in the Palazzo Vecchio. It has feeling, though accompanied with exaggeration.

Nos. 52 and 54 represent the Angel and the Madonna of the Annunciation, and are by Angelo Bronzino, a master of the second revival; pure in drawing and colour, but insipid.

No. 53, the Descent of Christ into Limbo, by Passignano, who died in 1638. We find grandeur of expression and correct drawing in this picture, which was executed for the Jesuits' Church of San Giovannino, in Florence, but nothing to awaken devotion or to touch the heart.

No. 60, a Magdalene by Cristofano Allori, and No. 62,

the same subject by Cigoli, the two greatest masters of the second revival; both are pictures of considerable merit.

No. 61, a Crucifixion by Lorenzo Lippi, a Florentine of the seventeenth century; the drawing is that of a well-taught artist, faultless in execution and colour, but wanting the touch of genius, and therefore devoid of interest. This painter wrote a poem, which has some reputation, called the "Malimantile."

The remaining pictures in this Corridor, though by masters of some celebrity in the seventeenth century, are not of sufficient importance to detain the visitor.

Room of Old Masters.

The farthest room in the suite, assigned to Tuscan Art, contains the works of the earliest painters, which we proceed to examine in the order of their date, rather than as they are numbered in the Catalogue.

No. 1,293, an Altar-piece by Giovanni da Milano, one of the most eminent artists of the Giottesque school. Although a native of Milan, Giovanni learnt his art in Florence, and was so highly esteemed by his contemporary Taddeo Gaddi, that Taddeo on his deathbed committed to him the instruction of his son. Giovanni's aim was to combine the tenderness and grace of the Siennese school with the dramatic representation of the Florentine. This altar-piece is divided into ten compartments, five large and five small. The saints in the upper tier are St. Catharine and St. Lucia, St. Stephen and St. Laurence, the Baptist and St. Luke, St. Peter and St. Benedict, St. James and St. Gregory; below are a Virgin, saints, martyrs, apostles, patriarchs, and pro-

phets. Tranquil dignity in the sacred personages, with an appropriate tone of colour, prevails throughout this picture, which was painted for the Church of Ogni Santi (All Saints) of Florence.

Beneath this altar-piece is a Predella, No. 1,202, by Jacopo da Casentino, a contemporary of Giovanni da Milano. In the centre, St. Peter is distributing ecclesiastical preferments: a figure to the left of the saint, dressed in black, is probably the portrait of the donor; in the compartment to the left of the spectator, St. Peter is led out of prison by an angel; to the right is his crucifixion. There is great variety in the heads and in the action of the figures, though, according to Cavalcaselle, "the value of this piece lies chiefly in a lively colour and flowing drapery, which reveal the master of Spinello." At either end, in small compartments, Apostles are introduced. Jacopo was a native of the Casentino, a wide valley enclosed between the mountains which lie behind Vallombrosa. Here Taddeo Gaddi, when employed to paint the Chapel of Cristoforo Landino (the ancestor of the celebrated Greek scholar of the same name), discovered the talent of Jacopo, and bringing him to Florence, instructed him in his art. Jacopo afterwards founded the Guild of Painters, who placed themselves under the patronage of the Virgin, St. Zenobius, St. John the Baptist, and St. Luke. The two last, we observe, are introduced together in one compartment of Giovanni da Milano's altar, No. 1,293. Jacopo shared with Gherardo Starnina the honour of instructing the great Aretine painter, Spinello.

Next in date is the Coronation of the Virgin, No. 1,290, by Fra Angelico. This picture was formerly in the Hospital of Santa Maria Nuova, but was brought to the Uffizi in

1825. The figures are, as usual, painted on a gold ground, on which the artist has engraved lines to represent rays, or the effulgence of a supernatural light. The Virgin meekly bends to receive the crown; the head of Christ is, however, feeble; and these figures, though dignified and graceful, are the least successful part of the picture, the principal charm of which consists in the exquisite beauty, the pure and tranquil joy, seeming almost to breathe in the slender and delicate forms of the angels, who float rather than walk through the mazes of their mystic dance. If music and painting were ever allied, their union is expressed in this lovely and harmonious picture; the celestial beauty above and around is in some measure shed on the crowd of spectators, saints, and holy personages, whose grand and noble countenances still bear the impress of their earthly bodies; among them are seen kneeling angels belonging to the heavenly choir, some with harps, and others swinging censers.

No. 1,294 is the predella to the large picture in the corridor, which Fra Angelico painted for the Guild of Flax Merchants. In the centre is the Adoration of the Magi, in which the Virgin is especially lovely, perhaps one of the most beautiful representations by this artist of the Mother of our Lord: to the left is St. Peter preaching, and St. Mark looking up in devout admiration, whilst writing his Gospel to the dictation of his brother apostle; to the right is the death of St. Mark. According to the legend, Mark was converted by St. Peter, and became his favourite disciple; he founded the Church of Alexandria, but the heathen reviled him as a magician, and during the feast of Serapis, they seized and dragged him through the streets, till he

perished miserably; a dreadful tempest of hail and lightning fell upon his murderers, by which they were dispersed and destroyed.* The heathen in this painting are distinguished by the Gentile banner bearing the Scorpion. The sad and wondering expression of the three disciples, who contemplate the body of St. Mark, is admirably given; the colour, as usual with Fra Angelico, is delicate and pure.

On the opposite side of the room is a predella, No. 1,302, by Benozzo Gozzoli, a pupil of Fra Angelico, who, without possessing the highest order of genius, had great versatility with a redundant fancy; and the pleasing as well as animated character of his works, both landscape and figure, earned for him a name among the best artists of his time. The painting before us does not give a just idea of his powers, which can alone be appreciated in his frescos in the Campo Santo of Pisa, and in his other beautiful fresco of the Riccardi Palace in Florence. In the centre of this predella, Christ is rising from his tomb with extended arms, displaying the wounds in his hands, from which the blood has trickled towards the shoulder, thus showing the position in which the body hung on the cross: He looks down with a peaceful smile, for "all is accomplished." On one side St. John gazes at him with confiding love; on the other the Magdalene, the type of repentant sinners, weeps bitterly. In a compartment to the right of the spectator are represented St. Anthony and St. Benedict; to the left, the Marriage of St. Catherine: St. Catherine stands timidly at a little distance from the Christ, whilst extending her hand to receive the ring; the Child looks down with a sweet

* See Mrs. Jameson's "Sacred and Legendary Art," pp. 88, 89.

smile, and raises his left hand to bless, whilst the mother gazes fondly at him. Some have supposed that this predella belonged to the altar-piece of the Riccardi Chapel, and that the picture to which it was attached is lost. If this be true, the picture by Fra Filippo over the door of this room, which is likewise said to have been painted for the Riccardi Chapel, may have replaced that by Benozzo Gozzoli.

No. 1,305, the Madonna enthroned, with Saints, by Domenico Veneziano, who, although born in Venice, received his artistic education in Tuscany. He lived in the early half of the fifteenth century, and made use of linseed oil in his distemper pictures, which gave rise to an idea that he had learned the art of oil-painting from the Flemings. The colour of this picture is peculiar and gaudy in its pale tints and greens; the shadows are a greenish grey. The Madonna, with the Child on her knee, is seated in a shrine composed of pointed arches, supported by tall, slender columns; below are gay blue and red draperies, with a pavement of variegated marbles. On one side stands St. John the Baptist, whose ugly features and attenuated limbs recall the same figure by Andrea del Castagno, a contemporary painter, in Sta. Croce. Beside St. John is St. Dominick reading; his attention is rivetted on the book he holds in his hand, and his countenance is suggestive of calm and pleasant thought. Opposite to these two saints are St. Nicholas and St. Lucia; the latter figure is pleasing, and the drapery falls in large and graceful folds; her hands are well drawn and elegant; she is fair, with a high forehead and golden hair, but her expression is insipid. Domenico Veneziano probably studied in the same school with Fra Angelico, but partakes of the mannerism of Andrea del

Castagno. He was the master of Bicci di Lorenzo * and of Pier della Françesca, by whom there is a picture in this room, and who owed his precision in drawing and his clear firm outlines to Veneziano, for both of which qualities this master was remarkable.

No. 1,306, Prudence, by Antonio Pollaiolo; one of a series of pictures representing the Virtues, which he painted for the Tribunal of the Mercatanzia. Prudence is a noble figure, seated under an arch of coloured marbles, with a serpent in one hand, a mirror in the other; a pale green drapery, arranged in formal though majestic folds, is spread over her knees; her attitude is calm and unconstrained; the drawing is simple and firm, with a careful attention to the finish of her dress and ornaments; the hands finely executed; the shadows are clear and delicate; light upon light. "The draperies are among the best executed by the Pollaioli, and cleverly define the forms. The drawing is bold and strongly marked; the flesh tints bright and clear. The whole is evidently coloured with tones moistened with an oil medium." †

No. 1,301 is a more remarkable work by the same master. The three saints here represented are St. James between St. Eustace and St. Vincent. They stand on a floor of variegated marbles; the hat of St. James, encircled with jewels, is on the ground: the outline of the figures is sharply defined against a pale sky and landscape. The drawing is vigorous and correct; the heads are painted in distemper, whilst an oil medium has been used for the

* See Corridor, No. 13.

† See "Crowe and Cavalcaselle," vol. ii. pp. 390, 391.

dress, the rich stuff and jewels being in relief from the thick *impasto* of the colours. The minute finish of detail recalls the goldsmith's work, for which the Pollaioli were famous. This picture was painted in 1470, for the altar of the Chapel of the Cardinal of Portugal in San Miniato al Monte.

Above the door is an altar-piece, No. 1,307, by Fra Filippo Lippi in the fifteenth century, and is supposed to have been painted for Cosimo de' Medici to place in the chapel of his palace, now known as the Palazzo Riccardi, which he had already surrounded by the frescos of Benozzo Gozzoli. The Virgin is seated in a window, with a pleasing landscape in the distance, composed of rocks and trees, a winding river, and the sea-shore; two boy-angels bear the infant Christ to his mother. She is seen in profile, and her face is that of a fair young girl; her hands are clasped reverentially, and her eyes cast down, as she accepts the gift without surprise, nor elation. The Child extends his arms towards her; one of the angels looks back laughing, as in triumph.* Fra Filippo was an orphan, early adopted into the Monastery of the Carmine at Florence, where he became a monk. He was a painter of very original genius, and the first colourist of his day, besides being remarkable for his accurate drawing: his pictures, like those of his contemporaries, however, are often wanting in relief and roundness. Although the heads here are without idealistic beauty, the artist has given a tender expression and youthful

* A repetition of this picture by Fra Filippo, but differing in some particulars, and more beautiful, is in the Council Chamber of the Innocenti at Florence.

freshness to his representation of the Virgin, which has a charm apart from perfection of form and figure.*

To the left of the entrance and facing the window is an Adoration of the Magi—No. 1,286—by Sandro Botticelli, who, whilst retaining his own strong individuality, copied the manner of Fra Filippo and of the Pollaioli. He painted this picture shortly after the death of Cosimo de' Medici, the Pater Patriæ, and has represented him attired in a robe of black and gold, kneeling at the feet of the Madonna, and kissing the head of the Child. A young man to the left, in the foreground, towards whom others respectfully turn, and who looks down with a haughty air, may represent Lorenzo the Magnificent, the grandson of Cosimo. Two youths to the right, one of whom, dressed in black and red, with dark hair, turns towards another wearing a robe of white and gold, are supposed to be portraits of Giuliano (the grandson of Cosimo, and brother of Lorenzo the Magnificent), murdered in the Pazzi conspiracy, and of his uncle Giovanni, the son of Cosimo, who died just before his father. Neither survived his youth, and this picture was probably painted to commemorate those of the family lately deceased. The elderly man in a scarlet robe, kneeling beside them, may be supposed to represent Lorenzo, the brother of Cosimo, and the ancestor of the grand-ducal branch of the Medici. The Holy Family is the weakest part of the picture; but the figure of Joseph stands gracefully, in earnest contemplation of the Virgin and Child. The group of attendants are evidently portraits. Vasari mentions this picture as one of the best of the period.†

* See "Crowe and Cavalcaselle," vol. ii. pp. 390, 391.

† See "Vite de' Pittori," G. Vasari.

No. 1,293, a Madonna and Child, is also by Botticelli. There is a naïveté and grace as well as religious feeling in this painting peculiar to the master; also great variety in the surrounding angels; the extremities are more elegantly formed than usual with Botticelli. The eager face of an angel announcing the "glad tidings" to a listening companion, and the rapt and reverential look in the rest, who appear to sing hymns of thanksgiving, form a beautiful contrast with the still, sad countenance of her "whose heart is pierced;" there is a lassitude of hopeless grief in her features, which seems to anticipate her sorrow, but hardly to belong to the mother of the new-born Saviour. She holds the child tenderly; in him the innocence of infancy is blended with the dignity of the prophet. The colour is clear, but paler than Botticelli's custom.

No. 1,313 is another Madonna by the same artist, painted at a period when he was endeavouring to imitate the manner, as well as apply the technical treatment of the brothers Pollaioli. The Virgin is seated beneath an arch, through which is seen a garden of roses. The Child is in a natural posture; he raises to his mouth the seeds of the pomegranate fruit, which he holds in his other hand, whilst gazing thoughtfully in his mother's face, who looks down at him with a sweet sad smile; the drapery and accessories are drawn with care, and the colour is full and rich.

No. 1,299, Fortitude, by Botticelli, in which we again trace the influence of the Pollaioli; this picture was intended to complete the series of the Virtues on which these last-named artists were engaged. There is less simplicity and majesty in the composition than in the Prudence of Antonio Pollaiolo, No. 1,306, but the colour and the chiar-

oscuro of this picture are rich and fine. The extremities are too coarse, but there is dignity and thoughtfulness in the face; the mouth is firm, the eyes clear, and the action of the hands grasping the mace correspond well with the idea conveyed by the countenance; the union of feminine gentleness and masculine strength recalls the Christian type of Fortitude, "clothed in the armour of righteousness."

No. 1,295, the Adoration of the Magi, by Domenico Ghirlandaio, the greatest master of his age, in whose school Michael Angelo, with other celebrated artists, was formed. Ghirlandaio began life as a goldsmith, and his skill in the manufacture of golden garlands obtained for him this cognomen, as his real name was Bigordi. He always painted in distemper, for, though the style of colour peculiar to Florentine artists of the period is conspicuous in his works, he did not adopt the new method of an oil medium. Ghirlandaio followed in the steps of Baldovinetti.* In this Adoration of the Magi he has introduced a light landscape background, with the view of a seaport; the distance, well preserved, is seen through arches resting on pilasters with rich decorations. Beneath a roof constructed within the arch to the left are the ox and ass of the Bethlehem stable; a group of soldiers stand near, and behind are the shepherds, to whom an angel is bringing the glad tidings. On the right stands a group of spectators—apparently portraits—who converse together; the attendants of the three kings with their horses fill the intermediate space. The Madonna and Child have no beauty, and the figure of Joseph is the least successful part of the picture. The three kings, as

* See Corridor, No. 31.

well as the spectators nearest the Holy Family, kneel in worship; one of the kings kisses the Child's foot; a second, looking back, connects the outer world with the scene within the picture; the third and youngest, from whose head a Moorish attendant is removing the crown, resembles the angels of the Annunciation, as usually painted by Ghirlandaio. There is the most perfect truth to nature in the action of the figures, and in the manner in which the pervading idea affects, in different degrees, those near and those far removed from the new-born Christ. The drawing is careful, though the animals are badly executed. The violent reds scattered throughout the picture give it a spotty appearance, though the colour is otherwise harmonious, as well as clear and bright.

No. 1,297 is again by Domenico Ghirlandaio. The Madonna is seated in a shrine, her feet resting on a rich carpet laid over steps of variegated marbles, and with a vase of lilies below. In the background is a trellis, with cypresses and roses appearing above. Archangels stand on either side of the Holy Family, whilst inferior angels, like a troop of little schoolgirls, are gathered in playful attitudes behind; two young faces peep between the bars of the trellis. They none of them possess a high or refined type of beauty, but, like the Virgin, their faces are round, fresh, and innocent. St. Michael, a beautiful youth, stands on the right of the Madonna; on her left is Raphael, the guardian of human souls, clothed in long garments, with a casket in his hand, supposed to contain the charm against evil spirits. St. Zenobius and St. Justus kneel in front; both heads are fine. St. Zenobius may be recognised by the Florentine lily on the clasp of his mantle. The drawing of this picture is firm

and free; the colour clear and simple. Ghirlandaio painted it in his youth for a church of St. Justus in Florence, which was destroyed during the siege of 1529, at which time this work was carried to the Church of La Calza, near the Porta Romana, whence it was removed to the Gallery of the Uffizi in 1857.

No. 1,300, the portraits of Federigo di Montefeltro, Duke of Urbino, and of his wife, Battista Sforza, by Piero della Françesca. Piero studied under the Pollaioli, and, having earned a reputation in Florence, he was invited to the court of Urbino in 1469; Giovanni Santi, the father of Raffaelle, defrayed the cost of his journey. The genius, as well as scientific attainments of Piero della Françesca, exercised a beneficial influence on the youthful Raffaelle, and Piero became also the instructor of Luca Signorelli, of Cortona. His portraits of the Duke and Duchess of Urbino are thus spoken of by Cavalcaselle—"Nothing can exceed the Leonardesque precision of the drawing, or the softness and fusion of the impasto."* The painting has, however, suffered from cleaning, as on a nearer inspection it can be perceived that the hair of the Duchess is in some parts almost rubbed away. It is in the form of a diptych, and within the two doors are allegories, representing on one side Federigo in a triumphal car, on the other Battista, with similar accompaniments; a charming landscape forms the background in both. This painting is the more interesting from the history of the persons represented. The ancestors of Federigo were the two Montefeltri, father and

* See Crowe and Cavalcaselle's "History of Painting," vol. ii. pp. 529, 530.

son, who are mentioned by Dante in his "Inferno" and "Purgatorio," and whose descendants still possess land in the Roman states :—

> "Ch' io fui de' Monti là, intra Urbino
> E' l' giogo di che Tever si disserra."
>
> *Inferno*, canto xxvii.

> "I' fui di Montefeltro, io fui Buonconti."*
>
> *Purgatorio*, canto xv.

Federigo was distinguished as a soldier and as a patron of art and letters. The depression in his nose was caused by a wound received in battle. He was created Duke of Urbino by Sixtus IV., when the Pope's nephew, Giovanni della Rovere, married Federigo's second daughter. His wife, Battista Sforza, was celebrated for her learning as well as beauty, but died at the early age of twenty-six, leaving an infant son, Guidobaldo, who succeeded to the dukedom on the death of his father. Two striking portraits of Federigo and Battista, in marble relief, are in the little corridor of this Gallery, as well as a bust of Battista taken after death, both of which give a higher idea of her beauty than the picture by Piero della Françesca.

No. 1,291, a Holy Family, by Luca Signorelli, the pupil of Piero della Françesca. The Madonna is reading; the Christ, seen in profile with averted head, still appears to listen whilst looking at St. Joseph, who kneels before the Mother and Child. The subject is grandly and powerfully

---

* "For I was from the mountains there between
Urbino and the yoke whence Tiber bursts."

"I was of Montefeltro, and am Buonconti."
Longfellow's Translation.

treated, and the composition original; but the picture is damaged, and the glazes on the flesh appear to have been destroyed.

Beneath the three saints painted by Antonio Pollaioli, No. 1,301, and near Piero della Françesca's portraits of the Duke and Duchess of Urbino, is a predella, No. 1,298, by Luca Signorelli. The subjects into which it is divided are, the Annunciation, the Worship of the Shepherds, and the Adoration of the Magi. A beautiful landscape background connects the three. The Angel of the Annunciation, with wings closed, but his drapery still agitated by his flight, appears to have just descended upon earth; his countenance is radiant with joy as he bears the lily to the Virgin, who, with her head bent and her hands clasped, listens attentively. Each scene tells its own story, and the face of the Virgin is the same throughout, varying only with the different emotions caused by each event. In the Adoration of the Magi, she is especially lovely; the youths in attendance on the kings wear the party-coloured tight-fitting garments of the Florentine young men of fashion at the time Luca Signorelli painted; a warm green tone prevails throughout the picture.

We have thus before us the works of three painters who succeeded one another; Pollaiolo, Piero della Françesca, who studied under the Pollaioli, and Signorelli, the pupil of Piero della Françesca; and we can trace the same precision and care in the drawing, but with increased freedom in the younger painter. His colours are less gaudy, and he dwells more on the expression of his subject than on display of skill in representing jewellery and fine clothing.

At the opposite extremity of the same wall is another predella, No. 1,304, attributed to Francesco di Giorgio, a Siennese, who lived towards the end of the fifteenth century, but who was better known as an engineer and architect than painter. Cavalcaselle observes that "he seems to have combined most of the Siennese characteristics of his time with a fancy akin to that of Botticelli, and a fashion of drapery like that of the Pollaioli. He inherited defects already conspicuous in Vecchietta (see Corridor, No. 27), such as slender, withered, and angular figures, the action of which is rendered in an awkward and often pompously affected manner." * The subject of this predella, painted about 1480, is taken from the life of St. Benedict; the architectural background is drawn with neatness and a careful attention to detail, displayed in the hooks behind the windows for holding back the outer blinds, the ring on the wall, the cat in the window, and the dog beside the children. In the centre, St. Benedict, as a boy on his way to the desert, is followed by his nurse Cyrilla, who borrowed from a neighbour a wooden trencher, which she accidentally broke; not being able to replace it, she was in great distress, until St. Benedict restored it by his prayers.† The naïve expression of wonder in the spectators is very amusing. In the compartment on the left, St. Benedict is seen flying to the desert; on the right, he is visited in his Monastery of Monte Cassino by Totila, the king of the Goths, and the saint is seen reproaching the barbarian for his cruelty in Italy.

* See "Crowe and Cavalcaselle," vol. iii. p. 66.

† See Mrs. Jameson's "Legends of the Monastic Orders," p. 21; and "Latin Christianity," by Milman, vol. ii.

No. 1,287, a Madonna adoring the Child, by Lorenzo di Credi (see Corridor, No. 24). The forms are large, the Child round and plump, with that puffiness which he exaggerated, the composition is Leonardesque in arrangement; the colouring soft, but somewhat poor, owing to the absence of relief.* An angel sustaining the kneeling St. John is very graceful, and the attitude and countenance are most reverential. Near this picture is an Annunciation, No. 1,288, brought from the monastery of Monte Oliveto, near Florence, which some attribute to Ridolfo Ghirlandaio, the nephew of Domenico; others, with more probability, assign it to Lorenzo Credi; and others, again, to Leonardo da Vinci. The Virgin nearly faces the spectator, and her delicate flesh tints and golden hair, which approach nearest in treatment to Leonardo, are brought into agreeable contrast with the prevailing warm green of the picture, resembling that used by Luca Signorelli in the predella No. 1,298. The design is very elegant, and the whole is finished with care.

No. 1,296, a predella by Françesco d' Ubertino, surnamed Il Bacchiacca, a pupil of Perugino, and of the best Florentine colourist, Andrea del Sarto. He lived in the middle of the sixteenth century, and painted this predella for the Church of San Lorenzo. Though the drawing and composition are feeble, the colour is agreeable: the subject is taken from the life of St. Acasius; in the centre the Emperor Hadrian subdues a rebellion by the help of angels; on the left, Acasius and his comrades are baptised; on the right, they are crucified on Mount Ararat: a lovely Tuscan land-

* See "Crowe and Cavalcaselle," vol. iii. p. 412.

scape forms the background. The commander on horseback, in the compartment to the right, is drawn with much spirit, and the angel gathering laurels is very lovely.

At the end of this room, between the windows, is a piece of old furniture, No. 1,308, painted in the manner of Dello Delli, who lived early in the fifteenth century, and spent most of his life in Spain. Vasari supposes that his chief occupation was painting chests and other articles of furniture. On one side is the Triumph of Religion, with the Triumph of Love below; on the other, the Triumph of Fame and the Triumph of Death. The whole is a combination of quaint, fanciful compositions, and strange allegorical figures, some of which may be esteemed worthy of praise for beauty —such as the female who represents Fame, looking upwards with lips apart; and the angels in the allegory of Religion, who appear to float in the air.

Tuscan Artists of the Best Period.

Leaving the room assigned to the works of the early masters, we commence a new period in art. Oil has taken the place of distemper; perspective, which Paolo Uccello and his contemporaries were groping to discover, is no longer a hidden science; anatomy enables the artist to draw with greater certainty, and chiaroscuro and colour have their established law.

The earliest painting in this room is the circular picture by Sandro Botticelli, belonging still to the transition school, representing a Madonna and Child with Angels. The Virgin is grand in drawing, and is represented with a dignified, though humble, countenance; joy and love beam in the

trustful eyes of the Child, and a sweet smile is on his parted lips; the extremities are large, but firmly and correctly drawn. Two angels, one of whom is looking eagerly at the Virgin whilst holding the ink-bottle into which she dips her pen to inscribe the hymn, "We magnify thee, O Lord," are supposed to be portraits of the brothers Giuliano and Lorenzo de' Medici, the grandsons of Cosimo, Pater Patriæ; Giuliano, who fell in the Pazzi conspiracy, is probably next the spectator, whilst Lorenzo, who lived to be the generous patron of art and literature, is looking at his brother: a third angel, with one arm gracefully encircling both youths, bends over them; and two others, whose heads are seen behind, hold a crown above the Madonna: a lovely and peaceful landscape forms the background. The colour of this picture is rich, full, and harmonious; the shadows are delicate, and every part is finished with care; it is painted in distemper, and the hair and ornaments are touched in with gold; the circular form of composition is treated with great skill.

No. 1,250 is by Piero di Cosimo, whose works in the Corridor—Nos. 21, 28, and 32—have already been described. The Virgin is rising from the tomb, and gazes upwards with a rapt expression as the Holy Spirit descends upon her. The hands are well composed, but the right is badly drawn. St. John the Evangelist and St. Peter are on either side; St. Margaret and St. Catherine kneel in the foreground; all these figures are disagreeable, and the hands and feet are very coarse; the distant landscape is, however, in a pleasant, low tone of colour; the village on a hill, and a church amidst trees on an opposite height, form a true type of Tuscan scenery.

The Adoration of the Magi, No. 1,252, is an unfinished picture by Leonardo da Vinci, a man of extraordinary, almost universal, genius. Born in 1452, he was thirty years of age when Raffaelle entered the world, and he only preceded him one year in his death, which took place in 1519. Vasari thus alludes to this picture—"An Adoration of the Magi, in many respects, especially in the heads, very fine; it was in the house of Amerigo Benci, opposite the Loggia dei Peruzzi, but was left imperfect, like many of his works." This sketch, rather than painting, is peculiarly interesting as an example of Leonardo's manner of beginning his pictures; the design is carefully drawn, and the ground painted solidly in chiaroscuro of brown and white, formed a preparation for the colour and glazes. The Virgin is very graceful, the Child full of dignity, and both are of that type which, from having been introduced by Da Vinci, is known as Leonardesque; there is an infinite variety in the heads, many of them are very beautiful, and each is a study from nature; a landscape, with houses and trees, is faintly traced in the background.

Of the same period (1460—1505) the same subject, by Filippino Lippi, No. 1,257. The Virgin, a modest and graceful girl, looks down on the Child with a placid smile, while he shrinks half-playfully from his worshippers; Joseph, who is represented as an ordinary peasant, stands behind. The group rises pyramidally in a transverse line. The kings and their attendants on the left, as well as the group of shepherds on the right, incline towards the Holy Family, thus forming a circular composition. The heads have the character of portraits. There is a striking group to the right, where a black-bearded man tells the news

to one who listens eagerly; whilst, behind them, another leans back, apparently absorbed in serious meditation. The Moor behind the old man in the foreground, is characteristic of his race. Another old man with a bald head on the left, grasping an astrolabe, is Pier Françesco de' Medici, the son of Cosimo's brother Lorenzo. There are, besides, portraits of Giovanni, the son of Françesco, born in 1467, and of his cousin Piero, the father of Lorenzo the Magnificent; also of a second Piero Françesco, grandson of the first, and father of Lorenzino, the murderer of Duke Alexander. The landscape background is rich, and interspersed with figures in natural groups. The colouring of this picture is clear, warm, and fresh throughout, composed of simple full reds, yellows, and blacks; the artist has successfully contended with the difficulty of introducing so great a number of figures in a comparatively small space, whilst preserving, yet not rendering too obvious, the pyramidal form of composition. The lines are pleasing, the action of every figure natural and unrestrained, whilst each contributes to the effect of the composition, and to the expression of the one idea, or subject of the picture.

No. 1,268 is another masterpiece of Filippino Lippi, painted in 1485 for the Sala degli Otto, in the Palazzo della Signoria; the Madonna is enthroned in a shrine, the upper part of which is in the form of a scallop-shell, whilst three similar shells, the emblem of the pilgrim, adorn the steps of her throne: two angels, whose cramped attitude, as well as flying drapery, recall the school of Perugino, sustain a crown over her head, and scatter roses. The Virgin is simple and girlish almost to insipidity; she looks meekly down, her golden hair falling over her shoulders, which are

covered with the usual blue mantle; the Child, a lovely infant, holds an open book, and turns towards St. Victor, who gazes at him, his hands crossed on his breast. St. John the Baptist looks out of the picture at the spectator, who is thus included in the circle. The Baptist stands firmly; his emaciated feet and legs are well drawn. On the other side are St. Benedict, with open book, and St. Zenobius, distinguished, as before in the picture by Ghirlandaio—No. 1,195—by the red Florentine lily on the clasp of his mantle: his crozier, the architectural background adorned with arabesques, and all the accessories, are carefully executed. A book with a crimson velvet cover is on the floor, and helps to break the horizontal line in the foreground; the colour is rich and harmonious.

Returning to the eastern wall, beside the Adoration of the Magi by Filippino Lippi is the Visitation of Elizabeth to Mary, No. 1,259, by Mariotto Albertinelli. Albertinelli was born in 1474, and was a pupil of Cosimo Rosselli (see Coronation of the Virgin, in the Corridor, No. 23), and fellow-pupil of the still more celebrated Fra Bartolommeo, whose manner he endeavoured to imitate. This picture, painted in 1503 for the priests of the Congregation of San Martino —near whose church Albertinelli kept a wine shop—is his best production. The figure of Elizabeth is singularly beautiful; the earnest, reverential, absorbed gaze, and the gentle embrace, as she bends forward to salute her who was to be the mother of the Saviour, is full of tender love, yet sober and passionless, and loses none of the dignity appropriate to age. Mary stands to receive her; in her calm countenance we read the handmaid of the Lord, accepting the homage thus offered her. The composition, drawing,

and colour are alike admirable, and raise the feelings of the spectator to the conception of the artist. An arch, finely decorated with sculpture in arabesque, encloses the group; the sky is low in tone, clear, and beautifully gradated. The drapery of the figures falls in ample folds; the white handkerchief on the head of Elizabeth is managed with great skill, so as not to attract the eye, or divert attention from her face, which is in shade; the plants in the foreground and other details are highly finished, and copied from nature. The predella below, representing the Annunciation, the Nativity, and the Presentation in the Temple, is sweet in colour and drawing; the landscape in the centre is very beautiful, but, from the glazings having been injured by time, the effect is pale and dead beside that of the principal picture.

No. 1,265, St. Anna and the Virgin, a noble chiaroscuro composition by Fra Bartolommeo, one of the most important artists of the latter half of the fifteenth century. Nothing can exceed the loveliness and grace of the Virgin in this picture. Seated on a throne with the Child on her knees, and St. John beside him, they form the central group; behind the Virgin, St. Anna, with outstretched arms and eyes raised, is in adoration of the Holy Trinity; the dove descends upon her. Her countenance is not unlike that of the Virgin in the opposite picture by Piero di Cosimo. To the right, a lovely young girl kneeling beside the throne of the Virgin, represents Sta. Reparata; she holds a palm-branch in her right hand, while her left rests on a book. Behind her, as well as on the other side of the throne, are ranged eight Dominican friars, four and four among whom—probably one of those to the left, facing the

spectator—is the portrait of the artist. St. Zenobius and St. Mark (?) kneel in front; above hover beautiful boy-angels with musical instruments, appearing to float in the air; whilst two have descended on earth, and are seated at the foot of the throne singing from a scroll, which in the unfinished state of the picture is only indicated. The rapt look of St. Anna, and the dignified composure and grandeur of the Dominicans and the saints in the foreground, heighten, by contrast, the charm of the sweet girlish simplicity of the Virgin and of Sta. Reparata, as well as the playful grace of the infant Christ, of St. John, and of the lovely angels, which have hardly been excelled by Raffaelle himself. St. Anna, the mother of the Virgin, is supposed, by her good offices, to have saved Florence from the tyranny of the Duke of Athens; she is here, therefore, surrounded by the patron saints of the city. The picture was painted for the Council-Chamber of the Palazzo della Signoria; the money in payment was advanced by the government to the convent, and the reason of its being left in the present unfinished state is unexplained. Fra Bartolommeo was born in 1469, and studied first in the school of Cosimo Rosselli, and afterwards endeavoured to master the principles laid down by Leonardo da Vinci for drawing and colour, and to reduce them to practice. His comrade and friend was Mariotti Albertinelli, who was deeply mortified when Bartolommeo, converted by the preaching of Savonarola, entered the Dominican monastery of St. Mark. Like Leonardo da Vinci, he commenced his pictures in chiaroscuro, or simple light and shade; and painting over these, he finished by thin glazes of colour, which gave richness, variety, and depth to the shadows, and brilliancy to the lights.

The next pictures in order of time are by Ridolfo Ghirlandaio, the son of Domenico; he was a pupil of Piero di Cosimo, and the friend of the youthful Raffaelle. No. 1,275 and No. 1,277 represent the miracles of the favourite Florentine saint, Zenobius; they were painted for the Company of St. Zenobius, who had their residence next to that of the Canons of Sta. Maria del Fiore, in the Piazza del Duomo. Both pictures have been much repainted, and are not, therefore, fair specimens of the master. The restorer has even injured the drawing, as, for example, the hand of the lady whose child is brought to life. In the background of this picture—No. 1,275—are seen the houses of a Florentine street, and the bell tower of the old Church of San Piero Maggiore, afterwards demolished. The child is just re-awakening, and draws up one small foot, while the arms are extended, and the eyes raised to heaven. The colour of death is still upon the hands and lips. The gesture of the weeping mother, who implores the bishop to join his prayers to hers, is very natural and touching, and in contrast with the calm and trustful countenance of St. Zenobius. One of the priests, who supports his stole, gazes at him with admiring confidence; the other is attracted by the movement of the child. The spectators behind are naturally represented, the interest in the event visibly diminishing as they are farther removed from the scene of the miracle. No. 1,277 represents the Miracle of the Tree. The body of St. Zenobius is borne from St. Lorenzo, and is on its way to the Cathedral; part of the façade, with the Campanile of Giotto, may be perceived to the left; the withered tree which the corpse happened to touch is putting forth leaves;

the figures of the bearers are dignified, their drapery falling in large folds.*

No. 1,279, St. Sebastian, by Razzi of Sienna (Il Sodoma), is perhaps the most beautiful composition of the subject ever transferred to canvas. The saint is tied to a tree, an arrow piercing his neck, whilst an angel (the least successful part of the picture) descends with a crown of martyrdom. The colour hardly passes chiaroscuro; it is delicate and harmonious, with wonderful breadth; a beautiful distant landscape forms the background. The drawing of the figure, especially in the extremities, is noble and classical; the writhing of the body and the contortion of the limbs indicate great suffering, yet this is given without exaggeration or injuring the graceful outline of the composition, whilst the whole attention of the spectator is centred in the heavenly beauty of the saint's glorified face; mortal pain seems there overcome by faith, and we behold the expression of the most tender love united with the courage of the martyr. On the back of the canvas is a representation of the Virgin with the Infant Jesus, St. Roch and St. Sigismund. The picture was painted in 1525 as a standard for the Confraternity of St. Sebastian.

Françesco Granacci, the friend of Michael Angelo, and the adviser of Ridolfo Ghirlandaio, is the artist who painted the altar-piece (No. 1,280) of St. Thomas receiving the girdle of the Virgin, one of his best productions. The Virgin is insipid, with a simper on her face; her figure is hard in the outline, and is placed on a heavy metallic background, intended to represent a glory, which, judging by the colour of

* See chapter on San Lorenzo.

the rest of the picture, may be the effect of repainting. Her hands are finely drawn, and gracefully placed; the angels around are very lovely and sweet in expression. The Virgin's grave is filled with roses, in accordance with the legend, and a beautiful Peruginesque landscape is seen beyond. The saint and the angel who kneel in front are grandly composed and drawn; the earnest, humble, supplicating gaze of St. Thomas, the reverential bend of his whole body, is in fine contrast with the calm, stern, yet mild dignity of the Archangel Michael. Both are beautiful, but one is human, the other divine. The colour is clear, vivid, sharply defined, and somewhat hard.

Françesco Granacci painted conjointly with Andrea del Sarto, of whose works there is but a single specimen in this room, and that not one of his finest. No. 1,254 represents St. James, with two children; one kneels at his side, as he bends to caress him. This picture was painted for the Confraternity of St. James, and was placed in the Church of S. Jacopo oltr' Arno, in the street of the Borgo San Jacopo. As it has been carried in processions, it has suffered from exposure to the weather, but, nevertheless, it retains much of the soft, rich colouring of the master. The children are represented in white, the dress of the *Battisti*, or Baptized; one of the duties of this confraternity being the care and education of orphan-boys.

No. 1,264, a Madonna and Child by Franciabigio, the favourite pupil of Andrea del Sarto. The artist is supposed to have taken his own portrait for the head of St. John.

There are four pictures here by Jacopo Pontormo, who was successively the pupil of Leonardo da Vinci, Mariotto Albertinelli, Piero di Cosimo, and Andrea del Sarto. He

assisted Andrea to paint the furniture for the bride of Pier Françesco Borgherini, in his house in the Borgo *degli* Apostoli. No. 1,249 and No. 1,282 were the sides of a Bridal Chest, on which Pontormo has represented scenes from the history of Joseph. The drawing is clear and firm, the colour pale but agreeable, the landscape and the perspective of the buildings are admirable; the groups of figures scattered over the picture do not produce spottiness, and there is an excellent effect of open-air daylight in a hot sunny climate. No. 1,266, by the same master, is an imaginary likeness of Cosimo, the Pater Patriæ,* and No. 1,270 is a portrait—probably from the life—of the Grand-Duke Cosimo I. No. 1,284 is a Venus, in which Pontormo has endeavoured to imitate the style of Michael Angelo.

Christian art in drawing, colour, composition, and expression, had reached their climax during the life of Michael Angelo, and began their decline during the middle or latter half of the sixteenth century. Exaggerated forms were produced by those who, without the genius, could imitate the peculiarities of the great sculptor, and who found it easier to represent size than strength, and to follow artificial rules than the laws of nature. The religious sentiment of an early period, and the pseudo-paganism of the Medicean school, had been succeeded by bigotry and superstition; the moral sense was blunted by the most horrible crimes in those who should have been the leaders of the people; and when liberty fell with the accession of the grand-dukes, art was degraded to flatter their vanity or became subordinate to merely ornamental purposes.

* This picture has been lately removed to St. Mark's.

Angelo Bronzino was among the best of the inferior class of artists of this period. He was born 1502, and died 1570, and was a better painter of portrait than of history. Lanzi describes his colouring as "sometimes leaden, sometimes chalky." No. 1,271 is a large picture by this master, representing Christ's Descent into Limbo. The figure of Judith to the right is the portrait of Bianca Capello, the mistress, and afterwards the wife, of the Grand-Duke Francis I., the son of Cosimo I. Her beauty made her the subject of a romantic story, and her talent and good qualities, in spite of her crimes, deserved a happier fate. The flattery intended here must have failed in accomplishing its purpose, since Judith has no great pretension to beauty.

No. 1,263, a portrait of a sculptor by Bronzino; the head is carefully drawn, and the expression animated. No. 1,272 and No. 1,273 are portraits of the children of Duke Cosimo I. The boy Ferdinand was his second son, who, after having taken orders, and received the cardinal's hat, was absolved from his vows in order that he might succeed his brother on the ducal throne. The little girl, Marie de' Medicis, died just as she had reached womanhood, and such was the character of Cosimo, that she was said to have received a slow poison from her own father. Her hand is beautifully painted.

The nephew and pupil of Bronzino was Alessandro Allori, who continued his adherence to the maxims of the school formed by the servile followers of Michael Angelo, even after his own son Cristofano, with his friend and rival, Ludovico Cigoli, had emancipated themselves, and were endeavouring to revive the study of chiaroscuro and colour.

With Giorgio Vasari—in spite of his invaluable history of art and artists—the real decline of art commenced. No. 1,269 is an ideal portrait of Lorenzo de' Medici by Vasari, with fanciful accessories, each having a symbolical meaning, in compliment to the reigning house. No. 1,281, a portrait of Duke Alexander; the head and hands are well executed; there is a view of Florence in the background.

No. 1,203, a Deposition by Raffaelle Vanni, which is fine in colour, clear and bright, but hard; the composition and drawing are feeble. The two Marys behind the Virgin, and the Magdalene at the feet, are the finest parts of the picture.

No. 1,278 is by Ottavio Vanni. The subject is taken from Tasso's "Gerusalemme Liberata,"—Erminia healing the wounds of Tancred.

No. 1,276, the Stoning of St. Stephen, the finest work of Cigoli, the great reformer in the art, but whose school survived him only a few years. The expression of the dying saint is very touching and beautiful,—his half-closed eyes, his brow contracted from bodily suffering, his hands extended in prayer, whilst he sinks from exhaustion. The figures of the men stoning him are coarse but powerful. The light from above falls finely on the head of St. Stephen and on the brawny arm of the man in the foreground, who stamps on the fainting martyr. The background is composed of architecture and trees, and is kept low in tone. The small group to the left, beside St. Paul, includes a portrait of the artist. The picture has unfortunately suffered from restorations.

No. 1,260, a Madonna with St. John, and No. 1,274, St. Joseph, are by Cigoli's feeble pupil, Bilivert.

No. 1,285, an Adoration of the Magi, by Cristofano Allori, the son of Alessandro Allori, and the friend and follower of Cigoli. This picture is unfinished, but it is the only work by this master in the room. There is nothing elevated in the figures which compose the group. They are ordinary peasants, and instead of a Holy Family, they might be better described as a handsome country girl with a child on her lap, and an old peasant by her side. The picture is painted with broad touches and full dark colours.

No. 1,261, by Jacopo Chimenti, of Empoli, represents St. Ives, a saint claimed alike by the Franciscans and by the Jesuits. He was judge-advocate over a diocese in France, and died in 1303. He appears here in the costume of a judge, with a glory round his head, and is listening to the pleadings of the widows and orphans, of whom he instituted himself the protector. The picture is powerfully coloured and in fine chiaroscuro. The figures in the foreground stand in easy natural postures, and some of the heads have a considerable share of beauty.

No. 1,251, a portrait by Baldassare Françeschini, of Volterra, which is supposed to represent the Venetian Fra Paolo Sarpi, who died in 1623, though with little probability, unless the date given for Baldassare's own birth (1611) is incorrect. Fra Paolo was one of the greatest scholars of his age, and defended his native city from the encroachments of the papacy. Various attempts were made to assassinate him, one of which nearly succeeded, and he was therefore taken under the protection of the Venetian Senate.

Small Pictures by Tuscan Artists.

In a passage-room leading from that assigned to the larger pictures of the Tuscan school to the Tribune, is a valuable collection of smaller works, many of which were executed by the same masters whose productions we have just described. Nos. 1,178 and 1,184, by Fra Angelico, once formed the predella to an altar-piece. The subjects are the Marriage and Death of the Virgin. In the first, the youths who had aspired to the hand of Mary break their rods on her union with Joseph. According to the legend, the high-priest to whose charge she had been consigned desired that each candidate for her hand should bring a rod to the Temple, and that he whose rod should send forth buds should be the husband of Mary. Joseph's rod decided in his favour, and he is here represented bearing with wonderful equanimity the blows dealt him by the disappointed suitors. The female figures are drawn with great elegance, and have the refinement which is characteristic of the master. In the companion picture the Virgin appears in sleep rather than death, and is singularly lovely. The Saviour holds her new-born soul in his arms. The colour is clear and delicate, a pure blue prevailing throughout.

No. 1,162 is another exquisite little painting by Fra Angelico. The infant St. John is brought to his father Zacharias, who is writing his name; the maiden, who stoops to hold the inkstand for him, as well as the other female with the child, are very graceful, and the two heads behind not less lovely. St. Elizabeth is supported by a female in the foreground. The scene is laid in a loggia or porch of a house; orange-trees are on the wall, and grass and flowers below.

No. 1,153, by Antonio Pollaiolo: Hercules fighting with the Hydra, and the same hero throwing Antæus over the rock. Marvellous miniatures for the representation of strength, and a proof that grandeur of drawing and composition does not depend on size.

Nos. 1,231 and 1,236, the Friends of Holofernes discovering his headless Corpse in the Tent; and, Judith followed by her Nurse, bearing away the Head, by Botticelli. Remarkable for nobleness of composition and finish of detail. The first subject is treated with painful reality, though fine and rich in colour; the expression of horror at the discovery is given with the utmost truth. The second, though much repainted, is the most attractive of the two. A cool morning light is dawning over the distant landscape, where the hostile army is seen in confusion at the murder of their leader. Judith walks on calmly, and with a smile of triumph on her face tempered by serious thought. She carries a sword in one hand, an olive-branch in the other, and turns her head towards her attendant, who, cast in a coarser mould, is bending beneath her burden, and appears to move with hasty steps, as if in fear of pursuit. The head of Holofernes has the appearance of sleep still upon the dead features.

No. 1288 is one of Botticelli's most celebrated productions. He has called the picture Calumny, as he took the subject from a description of another painting by the Greek Apelles.* Apelles had been slandered by a brother-artist, jealous of his fame, and the false accusation had been listened to by his patron King Ptolemy of Egypt. Although

* See Lucian, De Calumn., lib. ix. pp. 2—6; vol. iii. pp. 127—122.

finally acquitted, Apelles could not forget the offence, and took his revenge by painting the king as Midas seated in Judgment, with Suspicion and Ignorance on either side. He appeared to extend his hand to Calumny, who approached him with a glowing countenance, bearing a torch in her left hand whilst dragging a youth along with her right. The youth raised his hands to heaven to supplicate for aid. Envy went before, decking out Calumny in order to render her more attractive. Repentance followed, represented by a female attired in black, who turned her head towards Truth, and wept with shame and remorse. Such was the subject as treated by Apelles; but Botticelli, although he adhered to the number of figures represented, has not followed the description closely. The study of the antique is shown throughout, especially in the nude figure of Truth, standing to the left of the spectator, looking upwards as if appealing to heaven. The male figure addressing King Midas represents Envy, the lovely female who drags the youth on the ground by the hair of his head, is Calumny. The two figures on either side of King Midas, which in the picture by Apelles represented Suspicion and Ignorance, may here be supposed to represent Cruelty and Mercy, alternately swaying the weak judgment of the Prince, who looks puzzled by opposite opinions. The grand old hag at the farther end, with hands crossed and a wicked scowl beneath her cloak as she looks back at Truth, probably represents Falsehood, the mother of Calumny. A beautiful architectural background unites the separate groups and figures; the pale blue sky and the sea-shore appear between the open arches; rich friezes, reliefs, and statues adorn the palace; the sculpture is taken from classical and sacred

subjects; a bright, pure atmosphere prevails throughout the picture, in which the outlines of every form appear sharply defined; the brilliancy of the light, the high finish of every detail, and the accurate distances are especially to be remarked. The female heads are all from one model, even to their golden hair; but there is variety of expression to compensate for monotony of features, which are, however, drawn with delicacy and precision.

No. 1,167 is a Portrait of an Old Man, painted on a tile. The head has marvellous character and animation, and is carefully drawn. Some suppose this portrait to be by Tommaso Guidi di Giovanni, commonly known as Masaccio, who lived in the beginning of the fourteenth century; but others attribute it to Botticelli.

No. 1,154, the portrait of Pico della Mirandola, by an unknown artist. The interest of this picture only consists in its being the likeness of a remarkable man, the friend of Marsilio Ficino, who presided over Cosimo de' Medici's Platonic Academy. Pico was likewise a member of this society, but his commentaries on Plato's writings are said to be more obscure than the text. He died at the age of thirty-two, and was buried in the Church of St. Mark in Florence. He is here represented holding in his hand the effigy of Cosimo de' Medici.

No. 1,179, St. Augustine in his study; an exquisitely finished miniature, attributed to Fra Filippo, but doubtful. The saint is seated in a niche, writing; a green curtain is drawn aside, and papers are scattered on the ground. The head is very fine.

No. 1,152, a sketch by Fra Bartolommeo. The Eternal is represented descending on clouds, and borne up by

cherubim. He raises his hand to bless. Two lovely angels blow trumpets, and whilst floating with wonderful lightness in opposite directions, they complete the circular form of the composition, which is singularly grand.

No. 1,161, the Birth of Christ and the Presentation in the Temple, also by Fra Bartolommeo. These little pictures formed the doors of a triptych, with a relief within by Donatello; and Vasari remarks of them, "It is impossible to paint better in oil." In the first, Joseph is seated under a roof, contemplating the Child, whilst the Virgin kneels before the infant Christ, who looks up lovingly in her face; two angels converse behind. The background is a beautiful little landscape. In the Presentation, the head of the high priest is very fine, and the Child most lovely; the Virgin holds him tenderly. Every part of these oil miniatures is finished with the utmost delicacy, whilst breadth in chiaroscuro and colour is carefully maintained.*

No. 1,235, an unfinished graceful little picture of the Madonna and Child by the same master.

No. 1,146, the Annunciation, by Lorenzo Credi. The Virgin has just arisen from her prayers, when the angel appears beckoning with one finger, and holding the lily; her countenance is full of soul; the head, figure, and drapery of the angel are drawn with the utmost precision, and are fine in colour. A garden in the background.

No. 1,150, the Saviour appearing to the Magdalene, by the same artist. The head of Christ is feeble; the expression of the Magdalene sweet and earnest; the details, as well as the landscape background, are highly finished.

---

* See "Crowe and Cavalcaselle," vol. iii. p. 442.

No. 1,160, another Annunciation by Lorenzo Credi, finer than the last; with a predella in dead colour, representing the Creation of Eve, the Fall, and the Expulsion from Paradise; a garden walk is seen here in long perspective. The Virgin is in a room with three open arches; she raises her head in glad surprise; the angel's head is very fine and expressive, his hands are folded on his bosom. Both figures are, however, deficient in grace and elegance.

No. 1,166, the Saviour and the Magdalene, or the Woman of Samaria, supposed by some to be the same person. Her vase is at her feet, and the expression of wonder and adoration with which she raises her eyes and sinks on her knees is given with great truth and beauty. The Saviour, seated on the well, looks down compassionately, and points to himself; his hands are beautifully drawn and coloured, though the head is again feeble.

No. 1,168, a Virgin and St. John, also by Lorenzo Credi. The aged mother of the Saviour, attired in mourning, clasps her hands and looks down full of sorrow; St. John's hands are joined in prayer, his eyes raised to Heaven, and the smile of love and trust upon his lips is very beautiful; he seems to utter the words, "I know that my Redeemer liveth." The extremities are large, but finely drawn. In the background, a castle at the foot of a hill, a garden, and the sea in the extreme distance, all coloured with delicacy, and the effect of atmosphere is well given.

Besides these five miniatures, in which the type of the heads is so similar that they appear to have been drawn from the same model, Lorenzo Credi's power in another branch of art is shown by his fine portrait of his beloved

master, Andrea Verrochio. The small eyes are full of life and intelligence; the firm set mouth, with the muscles around indicated so as to suggest movement; the spacious round Tuscan forehead, and the quiet nostrils—all denote resolution and power. We have the portrait of a simple citizen, yet a great master. The hands rest easily on the ledge in front; to the right, a landscape is seen through an open window.

No. 1,217 is another portrait by Credi, representing Messer Alessandro Brascesi, secretary to the Florentine Government in 1497; an interesting head, approaching so nearly in style and colour to the head in the corridor, No. 38, by an unknown artist, that we can hardly hesitate in assigning them to the same hand.

No. 1,157, the head of a youth, by Leonardo da Vinci, which furnishes an admirable study for the portrait-painter. The eyes are liquid, the lips mobile; the smooth forehead, the fleshiness of the cheeks and rounded chin, have all the qualities of youth, yet retain the indication of bone and muscle beneath. The perspective of the head is carefully observed, the hair finely treated, and gradually lost in the dark green background. The young man wears a black cap and dress, with a white collar fitting closely round his neck. The shadows of the flesh are carefully gradated, and, by repeated glazes, the countless tints of nature are produced with wonderful truth and delicacy.

No. 1,159, the Medusa's Head, supposed to be the celebrated picture by Leonardo da Vinci, of which Vasari writes —"He took a fancy to paint a picture of a Medusa with a head-gear of serpents, the strangest and most extravagant invention imaginable; but as it was a work which required

time, it remained incomplete."* The original picture, of which this appears to be a copy, was long in the palace of the Grand-Duke Cosimo I. The exaggerated chiaroscuro makes it difficult to distinguish any of the details. The eyes are turned backwards, and a film of vapour from the lips implies that life is not yet extinct. The serpents are a tangled mass, which glide and twist around the head; mice, toads, and other reptiles crawl about the dark cavern in which the Medusa is laid.

No. 1,246, Perseus liberating Andromeda from the Sea-monster, by Piero di Cosimo, was painted for Filippo Strozzi, the founder of the Strozzi family, who commenced the magnificent palace which bears his name. A descendant of Filippo, one Giovanni Strozzi, gave the picture to Sforza Almeni, the chamberlain of Duke Cosimo I., who held it in high estimation. According to Vasari—"Piero di Cosimo never painted anything better, for it is impossible to conceive a sea-monster more whimsically imagined than this, nor a more resolute attitude than that of Perseus, who strikes at him in the air with his sword. Here is Andromeda bound, divided between fear and hope, of a most fair countenance; and here, in the foreground, are many people collected in various and strange costumes, playing on instruments and singing, among whom some laugh and rejoice at the liberation of Andromeda, whose faces are truly divine. The landscape is beautiful, and agreeable in colour, and for gradation of tints and soft effects this work is conducted with great care." †

* See Vasari, "Vite de' Pittori," vol. vii. p. 18.

† Ibid., vol. iii. p. 119.

No. 1,204, the portrait of a lady, in profile, by Piero della Françesca, who painted the Duke and Duchess of Urbino. This portrait is stiff and formal, but there is a pleasant smile on the mouth, whilst the high nose, full chin, and florid complexion must have given the lady some claim to admiration in her day.

No. 1,148, Leda, and No. 1,187, the Martyrdom of St. Maurice and the Theban Legion, are by Jacopo Pontormo, the pupil of Mariotto Albertinelli and Andrea del Sarto. The portrait of his patron, Carlo Meroni, is introduced into the picture of the Theban Legion, who were baptized by an angel. No. 1,196, Adam and Eve driven out of Paradise; No. 1,198, the Birth of John the Baptist, painted on a bowl used to carry gifts; and No. 1,220, the Portrait of a Man in Black, are all by Pontormo.

No. 1,224, a Madonna and Child, with St. John, by Ridolfo Ghirlandaio, is graceful, though insipid.

No. 1,213 is by Franciabigio, the friend and assistant of Andrea del Sarto. This picture represents the Temple of Hercules; it formed one side of a bridal chest. The colouring is harmonious, the draperies very finely drawn, and the heads varied in expression. There is an agreeable landscape background. Cavalcaselle observes on this composition:—"Of Franciabigio's late period—broad, brown, animated, and quickly done. . . . . Some figures taken apparently from Albert Dürer." * Franciabigio's merits in his early days consisted, according to Vasari, in a careful attention to the rules of proportion; he adopted the method followed by Fra Bartolommeo; but later in life he aimed

* See "Crowe and Cavalcaselle," vol. iii. p. 512.

at producing many pictures, rather than any one of high excellence.

No. 1,164, the portrait of Marie de' Medici, the eldest daughter of the Grand-Duke Cosimo I., by Angelo Bronzino, whose other portrait of her in the adjoining room we have already described. She fell in love with a page at court, the son of Malatesta, Lord of Rimini; and Cosimo, to prevent the marriage, is supposed to have administered poison to his own daughter, and caused her early death.

No. 1,155, her brother, Don Garzia, likewise painted by Bronzino. The merry-faced child holding a goldfinch is very unlike the hero of a domestic tragedy; but when a man, hunting near Pisa, he accidentally killed his brother in a quarrel. On presenting himself after the deed to his father, Cosimo stabbed him to the heart; and afterwards proclaimed to the world that both his sons had died of malaria fever.

No. 1,189, the portrait, by Bronzino, of his unhappy wife, Eleanora di Toledo, who died broken-hearted from grief at the untimely ends of her children.

No. 1,227, Bianca Capello, the second wife of the Grand-Duke Francis, by Bronzino, the same artist who introduced her portrait into his picture of the Descent into Limbo. On the back of this picture is an Allegory called the Dream of Human Life. A large fresco-portrait of Bianca is also by Bronzino, No. 1,173. A small picture of Venus and Cupid is the last of Bronzino's productions in this room.

There are several pictures here by Alessandro Allori, the nephew of Bronzino, and the father of Cristofano Allori. His works are feeble and devoid of interest; the best here are—The Sacrifice of Isaac, No. 1,239, coloured in the

Flemish manner; No. 1,213, a Descent from the Cross, copied from a design by Michael Angelo, to whose school of servile imitators Alessandri Allori belonged; No. 1,225, Hercules crowned by the Muses; No. 1,218, The Martyrdom of St. Lawrence; No. 1,228, St. Lawrence before his judges; No. 1,192, St. Francis kneeling before a Cross; and No. 1,194, Bathsheba. All bear evidence of the decline of art, as well as of the feeble powers of this artist.

No. 1,180, Judith with the Head of Holofernes, by Cristofano Allori; a repetition in miniature of his celebrated picture in the Pitti. No. 1,149 is a copy by Allori of Correggio's celebrated Magdalene reading at the mouth of a Cave.

No. 1,165, one of Allori's most attractive pictures, representing the Infant Jesus sleeping on the Cross. It is exquisitely finished in chiaroscuro and colour, and resembles the manner of Correggio, whose Magdalene the artist had studied; on the parted lips there is a placid smile, which seems to tell of happy dreams, or, according to the old superstition, the angels are whispering to the Child; the little arms are folded on the breast, and the peaceful landscape background harmonises well with the subject. No. 1,202 and No. 1,206 are pictures of the Madonna and Child by Allori. No. 1,179 is a most beautiful miniature by Cigoli, representing St. Francis receiving the Stigmata; his sinking frame, and the exhaustion expressed in every feature, is given with marvellous truth; the picture is highly finished, and the drawing and colour are excellent.

No. 1,174, the head of an old woman, by the same artist.

No. 1,151, the Genius of Painting, by Giovanni di San

Giovanni, a painter in the beginning of the seventeenth century. Cupid is looking up into the face of Painting, a female figure, to whom he presents her brushes; a pretty and pleasing picture. No. 1,238, Jesus driving the Sellers from the Temple, by the same artist.

There are several pictures by Giorgio Vasari, Jacopo da Empoli, and Federigo Zucchero, but of no great merit. A very lovely head of Santa Lucia, by Carlo Dolce, is the only painting, not Tuscan, which deserves notice in this room.

The Tribune.—Pictures belonging to other Schools.

The Tribune is the octagonal room built by the Grand-Duke Ferdinand I. to contain the collection of camei and intagli. The cupola above was inlaid with mother-of-pearl, and the room was at first surrounded by carved ebony cabinets; whilst in the centre stood a splendid table of pietra-dura, around which were placed the finest antique statues. The cabinets and gems have been removed, and the walls hung with a choice selection of pictures, which are not, however, seen to advantage, from the confined space and imperfect light.

Facing the door leading to the corridor is the celebrated Venus de' Medici. She is thus described in the notes of Mr. John Bell, from whose "Travels in Italy" we have already quoted in other parts of this work: "The Venus de' Medici, truly a subject for the little and beautiful, measuring only four feet eleven inches; exquisite in all its forms and proportions, but much injured in the restored parts; found in the Villa Hadrian in Tivoli." The Venus was brought to Florence with the Apollino opposite, which is a rare

example of a statue discovered entire. It was, however, unfortunately broken by the fall of one of the pictures, and the Tuscan sculptor, Bartolini, who undertook the repairs, concealed them by a worse injury, as he painted the whole statue, and thus destroyed the transparency of the marble; but the easy attitude, the dignity and grace of the figure, with the beauty of the face and limbs are unaltered, and constitute one of the most charming of antique statues. The Dancing Faun opposite is in strange contrast with the elegance of the Apollino. Though the Faun was repaired by Michael Angelo, the original part of the statue continues the finest. Mr. Bell's admiration of this work makes him severely critical on the additions by the modern artist. "This statue," he proceeds, "is perhaps the most exquisite piece of art of all that remains of the ancient; the Torso is the finest that can be imagined. . . . It is adventurous to differ from so great a master as Michael Angelo, who, when he restored it, must have studied the subject well, and who is even said to have taken the idea of the head and arms from an antique gem; (but) he has given round and fleshy forms to a shrunk and somewhat aged figure, evidently intended for the caricature of drunkenness and folly. The limbs are all in a strained and staggering attitude. The whole body inclines forward, and there must have been a proportioned bend backwards of the head, to counterbalance the inclination of the trunk. Buonarotti has given too fresh and full a face for his shrunk, meagre, and dried-up body." The remark that this statue is "the caricature of drunkenness and folly" appears somewhat exaggerated; for it has rather the wild movements of a being half animal, half human—the faun of the ancients, engrossed with the pleasure

of the moment and in the delirium of a Bacchanalian dance.

As a learned anatomist and art critic, Mr. Bell's observations on the remaining statues are no less interesting and important: "The Knife Grinder, not exempt from faults, but most interesting; the whole posture and the whole composition being singularly just and effective. The knife blade in the right hand touches the grinder — the body slightly bent forward, is balanced by the resting of the fingers of the left hand on the block, whilst the head, for which the whole forms of the trunk are exquisitely prepared, is turned round. The figure is neither leaning nor resting, but is yet full of nature; the attitude being evidently that of momentary action. The eyes of the slave are not fixed on the work. His bony, square form, the strength of the neck, the squalid countenance, the short neglected hair, the character of a slave still more plainly written on his coarse hard hands and wrinkled brow; yet it is a slave, presented with all the fine broad expression of nature, bearing all the striking features of strength and labour. The Wrestlers, a beautiful little group; the figures too much under size, delicately and exquisitely finished for the subject. The slender limbs seem exiles from the body, and, owing to an affectation of anatomy and science, have too much fibre; the heels and toes are too small; the legs of the conqueror are stringy and quite out of drawing. The whole may be described as being a nice, well-finished little group, but wanting in grandeur, action and expression."

Behind the statue of the Venus is placed a *chef-d'œuvre* on panel of Andrea del Sarto, the greatest colourist of the

Florentine school. The Madonna, with her eyes cast down, stands on a pedestal; she holds a book, on which the Child steps, as with infantine grace and playfulness he climbs to her neck; the girlish features of the Madonna have a nobility and grandeur of expression rarely found in the works of Andrea. St. Francis and St. John stand on either side; St. Francis is an ordinary peasant with a mournful countenance; St. John, gentle, earnest, and very beautiful; most lovely angels support the Virgin. The composition of this picture is pyramidal, the extremities of the figures drawn admirably, and everything is in just balance; there is great breadth of chiaroscuro; the colour is rich and harmonious, and a deep religious feeling and dignity pervades the whole.

No. 1,120, a Portrait of a Lady, by Raffaelle d' Urbino, drawn with freedom, yet with the utmost care and delicacy; the exquisite finish of detail is managed with so much attention to propriety, that the rich dress and gold chain do not distract the eye from the lady's face. The picture was painted when Raffaelle, hardly above twenty years of age, visited Florence, and when he was under the influence of Leonardo da Vinci, whose style it closely resembles. It may be compared with the head of the youth, No. 1,157, in the smaller Tuscan room. Lanzi remarks of this picture :— "I am inclined to believe that the same characteristic of an affable generous disposition, diligent in the search after perfect beauty, must have made them" (Raffaelle and Leonardo) "known to one another, even if they had not been united by friendship."

No. 1,123 is another portrait by Raffaelle, called the Fornarina, or Baker's Wife; but so little resembling the

picture of the same name in the Barberini Palace in Rome that this is probably a misnomer, and the portrait here may have been that of a poetess or improvisatrice of some celebrity in her day. Passavant, the biographer of Raffaelle, places the date of this picture in 1512. The artist rises here to a fulness and depth of colour which can only be compared to Giorgione, who died the previous year.*

No. 1,125, the Virgin at the Well, is likewise attributed to Raffaelle, but is probably by Franciabigio, to whom is ascribed the duplicate of this picture in the Palazzo Alessandri, in Florence. It is painted with much sweetness, and is agreeable in colour; the children are very lovely and playful; but neither the figure of the Virgin, nor the general composition, have the grace and dignity of Raffaelle.

No. 1,127, St. John in the Wilderness; the only painting on canvas by Raffaelle. Although a noble picture, the subject is treated as a study, and Passavant traces in the finished picture the hand of a pupil; it has, therefore, rather served as a valuable lesson for the young artist than awakened much interest in the visitor to the gallery.†

The Madonna del Cardellino—the Madonna of the Goldfinch—next the picture of St. John, is one of Raffaelle's most charming compositions, and belongs to his Florentine period. This great artist's works are divided into three styles: the first acquired when a diligent pupil of Perugino, and when his genius was kept in strict subordination to the

* See J. D. Passavant's "Rafael von Urbino," vol. i. p. 184.

† Ibid., vol. i. p. 302.

rules and mannerism of that school; the second beginning with his first visit to Florence, and intercourse with the great artists there, who awakened new ideas of the boundaries of Art, and taught him to make rules subordinate to the dictates of his genius; his third and last style belonging to his Roman period, when he had studied from Roman models and Venetian pictures, and had gained that grandeur of outline and composition, and richness of colour, which found their culmination in his latest works, the Transfiguration and the Madonna di San Sisto. The Madonna del Cardellino was painted in 1505, when Raffaelle was twenty-two years of age, for Lorenzo Nasi, a Florentine, who presented it to his bride. The picture was injured in 1548, when Nasi's house was shaken by an earthquake, but it was carefully repaired. "It is," as Passavant observes, "full of lovely simplicity and heavenly grace, and the possessor held it in great honour all his life." * The fresh and pure feeling in the composition and colour has a charm which no copy can wholly convey; and, however familiar we may be with repetitions and engravings, this picture can neither disappoint at first sight, nor cause satiety by being frequently visited.

No. 1,131, Raffaelle's majestic portrait of Pope Julius II., painted in his latest Roman manner, for the family of the pontiff, the Della Rovere. Julius II. was connected by marriage with the Duke of Urbino, the patron of the painter, who had likewise a friend in the youthful heir to the duchy, the nephew of the duke, Françesco della Rovere. There is a repetition of this picture in the Pitti Palace, and both

* See J. D. Passavant's "Rafael von Urbino," vol. i. p. 92.

are probably by the hand of Raffaelle; a third is in the National Gallery of London. The original design in chalk is in the Palazzo Corsini of Florence. The character of the irascible and resolute old man, who united the genius of a ruler and warrior with taste for art and the refinement of a high-bred gentleman, is expressed in the features, attitude, and dress of the Pope.

No. 1,120, a portrait of Françesco Maria II., della Rovere, Duke of Urbino, by Baroccio. Françesco Maria was the last duke: his son Federigo married Claudia de' Medici, daughter of the Grand-Duke Cosimo II., and died young, leaving an infant-daughter, Vittoria, who was married when a child to her cousin, the Grand-Duke Ferdinand II., to whom the Duchy of Urbino was promised as her dowry: her grandfather, Françesco della Rovere, however, was persuaded by the priests who surrounded him, to withdraw this promise, and to bestow Urbino on Pope Urban VIII. Tuscany obtained, with Vittoria's diminished dowry, Raffaelle's portrait of Pope Julius II., and other valuable pictures.

No. 1,126 and No. 1,130, the prophets Isaiah and Job, by Fra Bartolommeo.

No. 1,139, a Holy Family, by Michael Angelo Buonarotti. The history of this picture, given by Vasari, establishes its authenticity; the bold and powerful drawing of the hands and heads, as well as of the figures in the background, and even the constrained attitude of the Virgin, characteristic of this artist's love of encountering and grappling with difficulties, equally prove the painting genuine; as well as his careless indifference to details in the defective drawing of the left arm, and of part of the

figure of the Virgin, which can only escape criticism in a work by Michael Angelo.

The rest of the pictures in this room do not belong to Tuscan Art; they are all *chefs-d'œuvre* by masters of other Italian schools, as well as by German and Flemish artists. Among the most remarkable are No. 1,122, a triptych, by Andrea Mantegna; No. 1,135, the Head of St. John the Baptist in a charger, by Luini; No. 1,132, the same subject, by Correggio; No. 1,134, also by Correggio, the Virgin worshipping the Infant Saviour; No. 1,122, the Virgin and Saints, by Perugino; No. 1,141, the Adoration of the Magi, by Albert Dürer.

From the Tribune the visitor passes through a series of small rooms, parallel with the first corridor, containing pictures by artists from all parts of Italy, as well as by Dutch, Flemish, German, and French painters. Among these there are some very beautiful masterpieces, and several interesting portraits. No. 998, the Madonna and Child with St. John, by Guido Reni. No. 1,006, the Madonna, with Jesus caressing the little St. John, and No. 1,010, a Holy Family, by Parmegiano. No. 1,025, a most exquisite little picture by Andrea Mantegna; the Virgin, with the Child on her lap, is seated on a rock in the wilderness. No. 922, an Interior, by Rembrandt; No. 774, a very fine landscape, by Claude Lorraine; No. 765, a remarkable portrait of an old man, by Albert Dürer, supposed to represent the father of the artist; No. 777, St. James the Apostle, by Albert Dürer; No. 784, a portrait of the Swiss Reformer Zwinglius, by Holbein; No. 799, a very interesting portrait, said to be Sir Thomas More, when young, by Holbein, and, if genuine, was probably painted when the artist

first arrived in England, bringing an introduction from Erasmus to the Chancellor, who presented him to Henry VIII. No. 822, the portrait of Catharine de Bore, the wife of Luther, by Lucas Cranach; No. 845, a very striking picture, by the same artist, representing the two Electors of Saxony, John and Frederick. No. 847, the portraits of Luther and Melancthon, by Lucas Cranach; No. 848, a landscape by Claude, engraved in his Liber Veritatis; No. 851, a Virgin and Child, by Albert Dürer; No. 699 and No. 709, two good portraits by Sustermans, of an Italian, Pulciani, and his Wife; No. 763, a fine portrait, by the same artist, of the Princess Claudia, the daughter of the Grand-Duke Ferdinand II., and of Vittoria della Rovere—Claudia married the Arch-Duke Leopold of Innsbruck, A.D. 1623. No. 684, a portrait of Bossuet, by Rigaud; No. 668, Madame de Sévigné, by Mignard; No. 670, a good portrait of her daughter, Madame de Grignan, by the same artist; No. 679, the poet Alfieri, by François Xavier Fabres, and No. 689, the Countess of Albany, the widow of Prince Charles, the Young Pretender—she afterwards married Alfieri.

The first room of the third corridor contains a valuable collection of Venetian pictures. Nos. 599 and 605 are portraits of a Duke and Duchess of Urbino, by Titian; both pictures are equally remarkable for composition and colour. Françesco della Rovere I. was the grandfather of Françesco Maria II., whose portrait, by Baroccio, is in the Tribune. This duke was one of the most celebrated generals of his time. He was the nephew and adopted heir of Guidobaldo di Montefeltro, Duke of Urbino, and the great-nephew of Pope Sixtus IV. He was educated under the auspices of the men of genius and learning who formed the Court of

Guidobaldo and his Duchess Elisabetta Gonzaga; and Françesco was the friend of the youthful Raffaelle, who is said to have painted him, when a fair young man, in his fresco of the School of Athens. During the reign of Pope Alexander VI. (Borgia), Guidobaldo was deprived of his duchy, and Françesco of his hereditary possessions; but when another uncle of Françesco became Pope, under the name of Julius II., he was restored to his rights, and after the death of Guidobaldo succeeded to the Duchy of Urbino. When hardly eighteen years of age, he was entrusted with the command of the Papal forces; but when Leo X. succeeded Julius as pontiff, the Duchy of Urbino was too tempting a morsel, and the new Pope seized on various pretexts to deprive Françesco of his dominions; he at length succeeded in banishing Françesco, and he then created his own nephew, Lorenzo, the father of Catherine de' Medici, Duke of Urbino; the new duke was, however, as much hated as Françesco was beloved, and when, on the early death of Lorenzo, Leo proposed to include Urbino in the Papal States, Françesco, aided by his own people, recovered his dominions, and assumed the command of the allied armies of Italy. He was present at the coronation of the Emperor Charles V. at Bologna, in 1530, and died in 1538, at the age of forty-seven. His Duchess, Eleonora Gonzaga, was related to his aunt Elisabetta, the wife of Guidobaldo of Montefeltro, Duke of Urbino.

No. 571, a portrait by Giorgione of Gattemalata, a celebrated captain of Free Companies in the pay of the Venetian Republic, whose equestrian statue, by Donatello, was erected in Padua, by a decree of the Venetian Senate, in 1443.

No. 576, the portrait of Sansovino, the architect and sculptor, by Titian. Sansovino flourished between 1479 and 1570. He left various works in Florence, Venice, and Rome. No. 638, a portrait by Tintoretto of Admiral Veniero, who commanded at Corfu for the Venetians, and assisted at the battle of Lepanto in 1571. No. 614, Giovanni delle Bande Nere, the father of the Grand-Duke Cosimo I., by Titian. Giovanni served as the captain of a free company in the wars against the Papal General Françesco della Rovere, Duke of Urbino, as well as against the French. He was killed at the battle of Mantua, 1526, and his soldiers ever afterwards wore the black armour which he had adopted for his troops.

No. 642, a fine portrait by Moroni, of Giovanni Antonio Pantero, the author of a poem on the "Monarchy of Christ," 1535. No. 648, Catherine Cornaro, Queen of Cyprus, by Titian. She is represented as St. Catherine, with her wheel of martyrdom, which might be equally typical here of the wheel of fortune. The great-granddaughter of Marco Cornaro, Doge of Venice, this lady was married to the son of Lusignan, King of Cyprus; and, on that occasion, she was formally adopted a daughter of the Republic. When left a widow in 1475, she was obliged by the Senate to resign to them her rights on the island, and to return to Venice, where she was allowed to maintain a court to the hour of her death. Besides these portraits, and several others of persons unknown, there are pictures of sacred and historical subjects, which belong to the greatest treasures of the Gallery.

No. 599, a sketch for an Annunciation, by Paolo Veronese; an architectural background seen in perspective.

No. 617, The Marriage at Cana in Galilee, by Tintoretto. No. 618, a sketch of the Virgin and Child, by Titian, for his celebrated picture in Sta. Maria de' Frari at Venice. His method of work may be here studied. Boschini, a contemporary and friend of Palma Giovane, thus describes Titian's practice :—"He grounded his picture with such a layer of colour, that it served as a bed or foundation on which to build the expression; and I have myself seen the bold touches given by a brush laden with colour, sometimes a stripe of pure *terra rossa*, which he used as a half tint, sometimes with white, whilst with the same brush he painted in red, black, and yellow, and thus formed the relief for a light." *

No. 621 and No. 630 are interesting pictures, attributed to Giorgione. The first represents the infant Moses offered his choice between burning coals and gold in the presence of King Pharaoh; the second, the Judgment of Solomon. No. 633, The Virgin and Child, to whom St. John is presenting flowers, St. Anthony beside them, by Titian. No. 626, Titian's celebrated picture of Flora.

The two next rooms off the third corridor were built by Cardinal Leopold de' Medici for his collection of the portraits of distinguished artists from all countries, from an early period, painted chiefly by themselves, and which

* "Abassava i suoi quadri con un tal massa di colori che servivano per far letto o base alle espressioni che sopra poi li doveva fabbricare; e ne ho veduti, anch io, de' colpi resolute con pennellate massiccie di colori, alle volte d' un striscio di terra-rossa schietta, egli serviva per mezatinta, altre volte con una pennellata di biacca, con lo stesso pennello tinto di rosso di nero e di gialla formava il rilievo d' un chiaro."—*Le Miniere della Pittura, con aggiunti di Boschini.*

continue to receive additions. The most remarkable here are: No. 386, Masaccio; No. 292, Leonardo da Vinci; No. 290, Michael Angelo Buonarotti; No. 288, Raffaelle Sanzio d' Urbino, whose studies in Florence allowed him to be included among Tuscan artists; No. 280, Andrea del Sarto; No. 306, Baccio Bandinelli; No. 371, Bernardo Buontalenti; No. 269, Alessandro Allori; No. 262, Cristofano Allori; No. 298, Cigoli; No. 326, Federigo Baroccio; No. 274, Jacopo d' Empoli; No. 283, Lorenzo Lippi; No. 305, Giovanni di San Giovanni; No. 321, Pocetti; No. 373, Pordenone; No. 211, Passignano; No. 277, Santi di Tito; No. 291, Vasari; No. 358, Sabatelli, a modern painter of great merit.

Of artists from other parts of Italy, and foreigners, there are: No. 354, Giovanni Bellini; No. 356, Giorgione; No. 378, Tintoretto; No. 384, Titian; No. 360, Moroni; No. 385, Paolo Veronese; No. 401, Jacopo Bassano; No. 407, Françesco Bassano; No. 395, Leandro Bassano; and No. 363, Rosalba Carriera—all Venetians. There are three portraits of Annibale Caracci—No. 374, No. 384, and No. 450. No. 397, Ludovico Caracci; No. 348, Agostino Caracci, and No. 368, Antonio Caracci, of Bologna. No. 403, Guido Reni; No. 402, Domenichino; No. 396, Guercino, and No. 262, Carlo Dolce, all of the Bolognese school; No. 387, Luca Cambiaso, of Genoa; No. 389, Dosso Dossi, of Ferrara; No. 386, Il Parmigiannino, from Parma—there is no portrait of Correggio; No. 573, Canova.

Among the German artists are: No. 434, Albert Dürer; No. 232, Hans Holbein; No. 471, Angelica Kaufman; and No. 518, Overbeck.

Among the Flemish artists: No. 349, Franck of Antwerp;

No. 441, Gerard Hontborst; No. 452, Rembrandt; No. 228, Reubens.

Of the English are: No. 462, Anthony More; No. 510, Sir Godfrey Kneller; No. 546, Sir Joshua Reynolds; No. 494, James Northcote; No. 560, George Harlowe; No. 538, George Hayter; No. 465, Thomas Murray; No. 496, Goodall.

Of the French artists: No. 512, Jacques Callot; No. 485, Charles le Brun; No. 549, Elisabeth le Brun; No. 474, Rigaud; and No. 531, Ingres.

In the centre of the larger of these two rooms is the celebrated Medicean marble antique vase, with a relief representing the Sacrifice of Iphigenia.

Returning to the corridor, and passing the room of inscriptions, the visitor arrives at that appropriated to the works of Baroccio, a Florentine artist of the period of decline, who attempted, with Cigoli, the revival of art. The large picture in the centre of the wall to the right on entering, No. 169, by Baroccio, represents the Madonna del Popolo, the Virgin interceding with her Son for the benediction of certain charitable persons who have bestowed alms on the poor and on widows. The glazes have been rubbed off this picture, which is painted in the artist's usual rosy style; the principal figures are feeble, and the Madonna is ordinary; one angel to the right of the Saviour, looking down at the spectator, is, however, very lovely, and there is an interesting group below, painted with nature and grace, of a mother bidding her two children look upwards.

Nos. 154 and 159, the portraits of Lucretia Pulci, and of her husband Bartolommeo Panciatichi, by Angelo Bronzino; the picture of Lucretia is hard in outline, but clear in

colour, and the hands are drawn with care. The family of the Pulci stand recorded as far back as the days of Charlemagne, when they were among the Florentine nobles who lived within the first circuit of walls; but the name is best known by Luigi Pulci, born in 1431, the author of the "Morgante Maggiore." The Pistoiese family of Panciatichi boast of a still more remote origin, and trace their ancestors to a Roman consul. The husband of this Lucretia, Bartolommeo, was a man of some literary fame; he imbibed Protestant opinions when residing at the French court, and in 1552 was imprisoned by the Inquisition.

No. 172, Eleonora of Toledo, the wife of the Grand-Duke Cosimo I., with her son Ferdinand, by Angelo Bronzino.

No. 163, the portrait of Galileo Galilei, by Sustermans. Galileo, the founder of the school of experimental philosophy, was born at Pisa, 1564, and educated in Florence, until he was entered a student at the Pisan University. The Grand-Duke Ferdinand I., whose portrait as a boy we have just mentioned, No. 172, made Galileo professor of mathematics in Pisa, 1588; which chair he resigned in 1592, to retire to Padua, where he delivered his first public lectures, and made his observations on the stars. He left Padua and returned to Florence at the request of the Grand-Duke Cosimo II., who overwhelmed him with favours, but Galileo was accused by the Church of heresy, because he maintained and taught the doctrine of Copernicus, the Danish astronomer, on the movement of the earth; he was cited to appear before the Roman tribunal, and forced to sign his recantation, which he had no sooner done, than he turned to those near him with the words which have now become proverbial, and ex-

pressed the contempt in which he held the childish ceremony imposed on him, "E pur si muove" ("Nevertheless the earth *does* move"). After a forced residence in the palace of the Archbishop of Sienna, Galileo obtained leave to reside at his villa of Arcetri, outside the walls of Florence, where, when a blind old man of seventy-four years of age, he was visited by our poet Milton. He died in 1642.

No. 210, an equestrian portrait of Philip IV. of Spain, by Velasquez; the finest picture in this room, and from which the Florentine Tacca is said to have modelled the statue of the king in Madrid.

No. 205, Torquato Tasso, by Alessandro Allori.

No. 166, a Holy Family, by Giovanni Antonio Sogliani; very agreeable in colour, and resembling Lorenzo Credi in the general treatment. Sogliani was a faithful imitator of Credi and of Fra Bartolommeo, and he was held in such high estimation that he was considered a rival of Andrea del Sarto.

No. 165, The Virgin and Child and St. Salome appearing to St. Louis, Bishop of Toulouse, by Carlo Dolce. St. Louis is very finely represented, and the child has dignity as well as beauty of form; though the rest of the composition is feeble, it is interesting as a specimen of this artist's treatment of a large picture.

No. 167, a good portrait of a Florentine lady holding a cameo in her hand, by Angelo Bronzino; behind her is a statue in the attitude of prayer.

No. 179, The Marriage of Cana, by Alessandro Allori; feeble, as are most of his works.

No. 193, a copy, by the same master, of a portrait of Giuliano, Duke of Nemours, from an original picture by

Raffaelle. Giuliano is the helmeted figure of the Medici, whose monument by Michael Angelo is on the left of the altar in the new sacristy of San Lorenzo.

No. 186, a Magdalene, by Carlo Dolce; insipid in expression, but highly finished in colour, and therefore much admired.

No. 191, a fine head of the Virgin, by Sasso Ferrato.

No. 206, a pretty, bright young girl's head, by Baroccio.

No. 207, the portrait of Claudia Felicia, the second wife of the Emperor Leopold. This picture is by Carlo Dolce, and one of his best works; the princess has overturned an idol, and places a crucifix in its stead; the date is on the book before her—1675.

No. 220, The Infant Jesus, surrounded by angels offering him the instruments of the Passion, by Albani; the children are singularly lovely.

In this room are some very fine tables in pietra-dura, or Florentine mosaic, designed by the most celebrated artists of the seventeenth century—Ligozzi, Pocetti, &c. The table placed beneath the large picture by Baroccio, No. 169, and of inferior workmanship to the others, is supposed to be that ordered by the Grand-Duke Francis I. in 1568, for the altar of the Medici Mausoleum in San Lorenzo. It was one of the first works of the kind, but was afterwards set aside for a superior table. In the centre is a landscape with ill-executed figures; boats are on the water, and trees and rustic houses scattered over the country: near the corners are smaller views.

The next room off this corridor was built by the Grand-Duke Pietro Leopoldo, for the reception of the statues of Niobe and her children, which he brought

from the Medicean Palace, in Rome, to Florence in 1775. They are arranged singly around. The mother is vainly trying to shield her youngest daughter from the envious shafts of Apollo and Diana; they are at the farther end of the room, and probably formed the centre of the group, which is supposed to have filled the pediment of a temple. The head of Niobe is extremely fine, as well as her action, and that of the young girl clinging to her. The right hand of the mother, and the left foot of the daughter are late restorations; the arms of Niobe, as well as her drapery, are clumsy and coarse, probably intended to be seen at a distance, perhaps also because the work was executed in a period when Greek art was declining, and when the combination of grandeur of form and finish of detail, with that wonderful comprehension of fitness or propriety belonging to the age of Phidias, was no longer practised. The daughter looking down sorrowfully is very lovely; she is supposed to be contemplating the beautiful corpse of the youth—which is now placed facing the entrance of this room, and which is perhaps the finest of the whole series. The most graceful figures are those of the girl who has been wounded in the back of her neck; and two of her sisters, who, with flying drapery, are running away, and which are farthest removed from the statue of Niobe. The Pedagogue is heavy and ugly, and the statues in general differ so much in degrees of excellence, that even supposing they formed one group, it would be difficult to assign them to one master.

Behind these statues are hung large pictures of great merit, especially No. 140, by Rubens, representing Henry IV. of France at the battle of Ivry. It is unfinished, and

belongs to the series of paintings commemorating events in the life of the great king, now in the Louvre; happily this picture has escaped injury from the cleaner. The action of the horses, that in particular on which Henry is mounted, and the attitude of the king (in spite of the absurd flattery which has placed the thunderbolt of Jove in his hand) are full of life and spirit; and there is wonderful skill displayed in combining distinctness with the confusion of a battle. The opposite picture, No. 147, is likewise by Rubens, and belonged to the same series; it represents Henry's triumphant entry into Paris.

The last room off this corridor contains pictures bequeathed to the Gallery by the Marchese Leopold Feroni.* The gem of this collection is an Angel of the Annunciation, by Carlo Dolce; perhaps his finest work. The picture is a great favourite, and is therefore frequently removed for the copyist.

The only pictures in this corridor which deserve attention are, No. 131, the portrait of General Paoli of Corsica, by Richard Cosway; and No. 110, and No. 113, landscapes, by Agostino Tassi, whose pictures are very rare, and who was the master of Claude Lorraine.

Sculpture and Bronzes.

Returning to the vestibule, at the head of the staircase leading to the Gallery of the Uffizi, we find busts of the Medici family, from Cosimo the Pater Patriæ to

* Cousin of the late Director of the Gallery, the Marchese Paolo Feroni.

Giovanni Gastone, besides one of Ferdinand III. of the House of Lorraine, the father of the last reigning Grand-Duke Leopold II.

The vestibule beyond contains several antique statues of merit—the celebrated Boar, which was copied in bronze by the Florentine Pietro Tacca for the fountain of the Mercato Nuovo; a horse rearing, supposed to belong to the Niobe group, and two splendid dogs.

The statues, busts, and sarcophagi which line the whole length of the corridors are chiefly Roman, and vary in degree of excellence. No. 39 is an interesting Sarcophagus, with a high relief representing the life of a hero; the sacrifice in the centre was probably studied by Raffaelle for his cartoon of Paul at Lystra, unless both this Roman work and that of Raffaelle were derived from a still nobler fragment of the same subject in Rome. No. 58, a Wingless Victory; Nos. 52, 59, 67, and 75 are good statues of Athletes; No. 69 is the Portrait of Poppea Sabina, the wife of Nero, celebrated for her beauty, and who instigated him to murder his mother and his first wife. No. 71, Nero when a child; No. 77, a rare and fine bust of the Roman Emperor Otho, considered by Winkleman one of the finest in existence; No. 79, Julia, the daughter of the Emperor Titus, a well-preserved and excellently wrought bust; No. 81, The Muse Urania, the drapery remarkably well treated; No. 87, the Emperor Titus, son of Vespasian, whose portraits are rare; No. 88, a fine statue of Ganymede, the cup-bearer of Jupiter, with the eagle, though the marble is unfortunately stained; No. 90, a Vestal Virgin—the figure is covered with a veil, and perfect, except the left hand and the fingers of the right, which are restorations. No. 95, a Sarcophagus, with

a fine relief representing the history of Meleager, a favourite subject also on the tombs of the early Etruscans; he is represented killing the Calydonian boar which had been wounded by Atalanta, to whom he resigned the skin, when he afterwards married the heroine. Meleager slew his mother's brothers, and, in revenge, she caused his death. No. 96, a good bust of Trajan; No. 99, a fine statue of Hercules, though in short proportions, thick and muscular; a repetition of one in Rome. No. 118, a Sarcophagus belonging to early Christian Art, on which the history of Jonas is represented—it was discovered in the ancient monastery of San Pancrazio in Florence, where it had been used for burial by the Temperani, a branch of the Buondelmonte family; their arms, a lion rampant, with wheels, such as we so frequently find on Etruscan monuments, is in the central compartment. The sarcophagus was removed from San Pancrazio, and used as a trough for a fountain, which once existed at a corner of the Bargello; from thence it was conveyed to this museum.

No. 129, at the end of the corridor, is a large Sarcophagus with the Fall of Phaeton, in high relief. Phaeton is represented thrown into the river Eridaneus—the modern Po—and his sisters, the Heliades, are being metamorphosed into poplars. No. 138, a Youth drawing a thorn from his foot; a good repetition of the more celebrated statue in Rome. No. 141, the Pedestal of a Candelabra, dedicated to Mars; above it is a very elegant little altar with three female figures in flat relief. No. 142, Minerva, or Pallas Athæne, a Greek statue, and supposed to resemble the Trojan Palladium: the head, though antique, does not belong to the body; the right arm and part of the neck are modern. No. 145, a

Crouching Venus, of which there is a similar statue in Rome; the head, arms, and left leg are modern.

At the commencement of the third corridor are two statues of Marsyas, facing one another. No. 155 is antique, but part of the arms and the feet are supposed to have been restored by Donatello: the Marsyas opposite, No. 156, is also antique, but the head, arms, and shoulders were restored by Andrea Verrochio.

A door to the *left* opens on two small corridors leading to the former rooms of the Director, and other officials of the Gallery. The Inspector's room contains a bust of Mrs. Damer, by herself; this sculptress is well known to visitors to the British Museum. In the passage within the precincts from which the general public is excluded, is a fine marble bust of Piero il Gottoso (the Gouty), the son of Cosimo de' Medici, and the father of Lorenzo the Magnificent; the bust is by Mino da Fiesole. Another bust by Antonio Gambarelli, called "Il Rossellino," is the portrait of Matteo Palmieri, an historian, the author of the Life of Nicolò Acciajuoli: Palmieri is, however, still better known by the "Decameron" of Bocaccio, as it was in the gardens of his villa, near Florence, that the meetings were supposed to have been held, in which the tales were related. A very sweet bust of a girl, and another of a youth, both by a scholar of Donatello, are likewise in this passage, and opposite them is a bust of Battista Sforza, the wife of Federigo di Montefeltro, Duke of Urbino, from a cast taken after death: there are, besides, a bust of Rinaldo della Luna, 1461, by Mino da Fiesole; a fine bust of Françesco Sassetti, the proprietor of the chapel in SS. Trinità, which contains the frescos by Ghirlandaio; lastly, a bust of the late Cavaliere

Miliarini, a learned antiquarian and conservator of the Museum, by Consani.*

In the Corridor, after leaving the former Director's office, there is a relief over the door of the Madonna and Child, by an unknown Florentine artist of the fifteenth century, but not of any great merit. To the left is a representation of Faith, in relief, by Matteo Civitali of Lucca, 1455—1507.† Civitali was one of the best sculptors of his age, rich as it was in artists of genius; his most important works are in his native city; but this refined and graceful figure, simple and filled with religious fervour, may give some idea of the master.

On one side of the entrance is a statue of St. John flying to the Wilderness, by Il Rossellino, 1477, the artist who executed the bust of Palmieri.* The same close imitation of nature may be observed in the face and figure of this lovely infant as in the countenance of the old man. The sculptor has given dignity to the youthful saint, and his work has that high finish and polish of the surface which is a peculiar feature in Cinque-cento Art. A female bust is on the opposite side. Over a second door, near St. John, is a beautiful arabesque; and the door itself has a historical interest, since placed at this entrance to the Coin Room at the time when Francis I. was united to Joanna of Austria. The arms of the Medici are quartered with those of Austria, and devices of the Grand-Duke Cosimo, the father of Francis, namely, the Capricorn and the Tortoise with the Sail, are in the central panels.

* The office rooms have been lately removed to the first-floor of the building.

† "Tuscan Sculptors," by Charles C. Perkins, vol. i. p. 214.

Twelve marble reliefs by Luca della Robbia, intended for the front of the organ-loft in the Cathedral, and illustrating the 150th Psalm, are the most conspicuous works of sculpture in this corridor. The life and graceful movements of the children, youths, and maidens, who sing, dance, and play musical instruments, can hardly be exceeded. The artist does not hesitate to introduce some actions and expressions which, in less refined hands, would have appeared vulgar; as, for instance, that of the youth who clutches the hair of the boy singing in front of him, and the little girl who stops her ears at the clash of the cymbals; and he even gives the grimaces usually made in singing. Several of these reliefs, however, show a study of the antique—as, for instance, the boy playing the organ.* To the left, above this series by Luca della Robbia, is a relief by Donatello, which was also intended for the organ-loft of the Cathedral, but in its present position it is impossible to judge of its merits. Donatello had, as usual, well considered and calculated the effect of distance in the place his work was intended to occupy, and these boy-angels are full of animation and life; though less refined, and treated in a bolder and more sketchy manner, than the figures by Luca della Robbia.

In the centre of the wall is a fine marble sketch by Michael Angelo of the Madonna and Child, grand in outline, yet possessing a grace and tenderness which has only its equal in the group of the same subject, by the same artist, in San Lorenzo; a winged cherub forms the diadem of the Virgin. Below is an unfinished relief, and, still

* "Tuscan Sculpture," by Charles Perkins, vol. i. p. 193.

lower, children sustaining a garland, by Jacopo della Quercia of Sienna. This was at one time part of the monument to Ilaria Giunigi at Lucca, which has been so much praised by Ruskin in his "Modern Painters."*

Two small reliefs opposite represent St. John, by Donatello, and a Holy Family, by Pierino da Vinci, who was a pupil of Baccio Bandinelli in the sixteenth century. A figure behind the group, of a Philosopher, is not unlike one of the Swiss Reformers. Between these reliefs is a very beautiful group of the Holy Family by Rossellino. The Virgin is adoring the Child, St. Joseph beside them; and in the distance the Angel is announcing the good tidings to the Shepherds. Ten heads of lovely seraphim surround the whole. A small but high relief, by Luca della Robbia, represents the Imprisonment and Martyrdom of St. Peter; the latter is unfinished, but both are very forcible.

A bust, misnamed Nicolò Macchiavelli, and a clever head of one Pietro Mellini, are by Benedetto da Maiano (1474), and are placed on either side of the entrance to the second part of the Corridor. Pietro Mellini was the wealthy Florentine merchant, at whose expense Benedetto da Maiano carved the pulpit of Sta. Croce. Maiano is a small village, a few miles from Florence, where Benedetto was born; he early learnt the art of wood-carving, for which he is most celebrated; but he afterwards became both an architect and sculptor.

Near the bust of Mellini is a very lovely relief, by an unknown artist, of the Madonna and Child. The Child

* Vol. ii. chap. vii. See also "Tuscan Sculptors," Perkins, vol. i. p. 107.

holds his finger to his lips; the group is supported by a pedestal or bracket of delicate carving; two angels sustain a garland of flowers, and the handkerchief of St. Veronica with the head of the Saviour; a frieze of cherubim, and three shields bearing the Lily of Florence, the Cross, and the Gate of the Guild of Silk, for whom the relief was made, completes the composition.

Over the third door of the Corridor is the Mask of a Satyr, chiselled by Michael Angelo when a boy of fifteen years of age, and of which Vasari relates the following anecdote:—Michael Angelo, when studying in the gardens of Lorenzo de' Medici, near the present Piazza de San Marco, undertook to copy from the antique the head of a faun. He had just left the school of Ghirlandaio, and had hardly yet learnt the use of the chisel. His work was, however, so excellent that it attracted the notice of Lorenzo, who observed the boy had not made a servile copy from the original, but had opened the mouth and shown the tongue and some of the teeth. Lorenzo, however, remarked that old people usually lost their teeth; and no sooner had he left the garden than Michael Angelo broke off one tooth, and worked at the socket until he had given it the exact appearance of the gum where the tooth had dropped out.

In the second half of this corridor are five reliefs of scenes from the life of San Giovanni Gualberto, the founder of the Monastery of Vallombrosa. The artist was Benedetto of Rovezzano, a village not far from Maiano, where the other Benedetto was born. Benedetto da Rovezzano lived early in the sixteenth century, and visited England in 1524, when he made a bronze sarcophagus by order of Cardinal Wolsey. After Wolsey's disgrace, Henry VIII. ordered

Rovezzano to finish it for himself, but it was not yet completed when the king died. Charles I. intended it for his own burial, but after his execution the Parliament issued orders to knock off and melt down the figures decorating the sarcophagus. Finally, Rovezzano's work was destined to contain the bones of Lord Nelson, and is still to be seen in the Crypt of St. Paul's Cathedral, in London. The artist returned to Italy, where he died, a blind old man, in 1550.

The reliefs in this corridor were taken from the Monastery of the Salvi, near Florence, where they had been grievously injured by the troops of the Prince of Orange during the siege of 1529. The subjects are as follow:— First, the translation or conveyance of the saint's body to its place of burial, when the blind and the halt were brought to be healed. Secondly, an incident in the saint's life. San Giovanni Gualberto was a determined adversary of simony in the Church. "Pietro of Pavia, a man of infamous character," as related by Mrs. Jameson, "having purchased the archbishopric of Florence, he was denounced by Gualberto. Pietro, in revenge, sent a band of soldiers, who burnt and pillaged the Monastery of San Salvi, and murdered several of the monks." * Thirdly, St. Peter Igneus, a Vallombrosian monk, who, after receiving the blessing of Gualberto, submitted to the ordeal of fire, to disprove the accusations raised against his master by the Archbishop of Florence, Pietro of Pavia, who was in consequence deposed. Fourthly, San Giovanni Gualberto exorcising a demon which had tormented one of his monks upon his sick bed; and, lastly, the death and funeral of the saint. This final relief has,

* "Legends of the Monastic Orders," Mrs. Jameson, p. 129.

however, been attributed to a scholar of Rovezzano. The elegant friezes with arabesques in this room are all by Rovezzano, and were intended to adorn the chapel which contained the reliefs.

Four very fine portraits in relief represent remarkable historical personages. Frederick of Montefeltro, Duke of Urbino, may easily be recognised by his broken nose, and powerful animated countenance; opposite, is his wife Battista Sforza, a delicate relief, which gives a higher idea of her beauty than either the picture by Piero della Françesca, or the bust taken from a cast after death. The third portrait, which is singularly life-like, represents Galeazzo Maria Sforza, Duke of Milan, who visited Florence in 1471, to conclude a treaty with Lorenzo de' Medici, and who on this occasion displayed a magnificence exceeding all ever witnessed in that age: he was a cruel, bad man, and was murdered in the Church of St. Stephen, at Milan, in 1476.

The portrait opposite Galeazzo, of a lady with a singular head-dress, is Elisabetta Gonzaga, Duchess of Urbino, the wife of Guidobaldo I., and the daughter-in-law of Federigo di Montefeltro. We have already described the portraits of her adopted son and heir Françesco Maria della Rovere, and of his wife Eleonora Gonzaga, by Titian. Elisabetta was one of the most distinguished women Italy ever produced; she was not so much celebrated for learning as for her patronage of literary men and artists, among whom was the youthful Raffaelle. The court of Weimar in the days of Goethe and Schiller will alone bear a comparison with that of Urbino. Elisabetta's noble character, like that of the Duchess of Weimar, exercised a beneficial influence on all who approached her. She was devoted to her husband,

Guidobaldo, who was a martyr to gout, and to whom she was married in 1486. When Pope Alexander VI. deprived the Duke of Urbino of his states to bestow them on Cesare Borgia, Duke of Valentino, Guidobaldo and Elisabetta took refuge in Mantua, but their persecution did not cease with the abandonment of their dominions, for Cesare Borgia wished to marry Elisabetta, and proposed that Guidobaldo should divorce his wife, and receive in reward a cardinal's hat. His infamous suit was supported by Louis XII. of France, who wished to promote the views of Borgia, but the courage and firmness of Elisabetta preserved her, and after the deaths of Alexander and Cesare, Guidobaldo was restored to Urbino. He was, however, forced a second time to retire by Pope Leo X. Elisabetta died in Mantua in 1526, having survived her husband eighteen years. Count Baldassare Castiglione, the "Cortigiano," thus describes the court of the Duchess of Urbino: "Here were found united the utmost propriety with the greatest freedom, and in her presence the games and laughter, and even the most witt sallies were tempered by that modesty and dignity which governed all the words and actions of the Duchess; for in her very jests and merriment, she could be known to be a lady of high breeding, even by those who had never before seen her, and her influence on all surrounding her was such that all seemed moulded to her quality and ways, and each strove to imitate her bearing, or follow her example in that refinement of manners which they acquired from the presence of so accomplished a lady.* The singular ornaments on the borders of the dress in this relief, were probably

* "Il Cortigiano," by Castiglione, p. 44.

emblems relating to her horoscope, or were symbolical of her virtue, a custom not unusual in those days. A duplicate of this portrait may be found in the collection of medals of the House of Urbino in this Gallery.

The last relief is by Andrea Verrochio, the master of Leonardo da Vinci, and represents the death, in childbirth, of Selvaggia di Marco, of the family of the Alessandri, 1476, while her husband Françesco Tornabuoni was in Rome; he caused a beautiful monument to be erected to her memory in the Church of St. Maria sopra Minerva in Rome, of which nothing now remains but this relief, which was brought to Florence and placed in the Gallery of the Uffizi.

The Sala delle Iscrizioni, beyond the Room of Portraits, leads into the Sala dell' Ermafrodite; the first is lined with valuable tablets, and monuments with inscriptions, and has some beautiful statues by Greek and Roman artists. No. 308, in the inner room, may, however, be said to belong to Florentine Art, since the lovely little antique torso of a Ganymede has been restored by Benvenuto Cellini: the head, arms, and feet, as well as the eagle, are his work, and evince the hand of the goldsmith rather than that of the sculptor. No. 315, the torso of a Faun, hardly less celebrated as a study for the artist than the famous torso of the Belvedere, in the Vatican at Rome: No. 320, the Genius of Sleep, converted by the restorer, Benvenuto Cellini, into a cupid.

At the farther end of the Corridor, near the large window opening on the balcony above the Loggia de' Lanzi, is a fine copy of the Laocoon of the Vatican, by Baccio Bandinelli; near it is a statue of St. John the Baptist, by Benedetto da Maiano. Though attenuated, it has much

elegance, and a sweet, youthful expression ; the hands are graceful, and delicately formed ; it is simple in attitude, and the widely opened eyes, and lips apart, have a look of inspiration ; the sandals, the hair, and the garment of camel's hair, have been gilt. The statue is not as correct, though more agreeable in composition than that of Donatello, which stands next to it. The St. John, by this artist, has a painfully famished appearance, whilst displaying wonderful skill and knowledge of anatomy, as well as power of expression. The lines of composition are agreeable on whichever side the statue is seen, and the rough, bold touches, which give surface to the camel's hair garment, aid by their contrast the effect produced by the high finish and polished surface of the head, body, and limbs ; the large eyes, pinched nose, and contracted brow, the body inclined backwards, to balance the tottering limbs, remind the spectator of the sufferings caused by the long fasts of the ascetic, and these details are given with truly Florentine dramatic power, though defective in that poetic feeling which should have represented the grandeur of the prophet, rather than the infirmity of the man. Donatello's statue of David, with the head of Goliath at his feet, is placed opposite, and has some of the dignity as well as beauty of his St. George, outside the Church of Or San Michele ; the drapery here likewise falls in large folds, and the youth stands firmly, one hand resting on his hip, his head raised in the triumph of victory. The hands are large and somewhat coarse.

Near this statue is a good bust of Giovanni delle Bande Nere. Also an unfinished statue of David, by Michael Angelo, which, though only blocked out, is very fine. Beyond stands a graceful little statue of Bacchus, by Sansovino,

a follower of Michael Angelo; the attitude is rather affected, he is crowned with vine-leaves, and is looking at the cup he holds in his hand.

The Bacchus opposite, in a state of intoxication, is also by Michael Angelo, executed by him in Rome, for Jacopo Galli, a Roman gentleman, when he was only nineteen years of age. Mr. John Bell calls this statue "superb, although touched more with the grandeur characterising the sublimity of that great artist than the gay, pleasant, careless, *débonnaire* spirit applicable to the God of Joyousness." Though classical in form, the reeling intoxication of the god diminishes his dignity, and Michael Angelo's statue is, in this respect, inferior to the representations of the same subject on Greek gems; the left hand is very beautiful, and the outline of the figure round and youthful; the little faun, looking up archly, and eating the grapes which Bacchus holds unconsciously behind him, is well imagined, and true to child-nature.

The last rooms (except those containing the Feroni collection of paintings) are assigned to a small, but fine collection of Greek bronzes. The magnificent horse's head was discovered near Civita Vecchia; the torso was found at Leghorn, and, with the tripod having veiled heads at the corners, several fine busts, and a valuable inscription on a bronze tablet, constitutes the treasures of the outer room. In the room beyond is a statue of a boy holding out his hand, as if to receive offerings. This most beautiful representation of a youth hardly beyond childhood, resembles the same subject, rather differently treated, in Berlin, and was found at Pesaro, in 1530; the pedestal on which the statue is placed is a bronze of the fifteenth century, with delicate

foliage, and other compositions in relief. Around this room are cabinets containing small bronzes, and statuettes of gods and goddesses and warriors; also a few engraved mirrors, for which Etruria was famous; lamps, candelabra, very spirited heads of animals, besides feet, hands, &c. The last cabinet (XVIII.) contains ivories and other relics of the Christian era, perhaps placed temporarily, as they have no relation with the other works of art here exhibited.

Rock Crystal and Pietra-dura.

A small room at the end of the first and second corridors contains various articles of virtù in pietra-dura, rock crystal, and precious stones. Many of these were intended to decorate the altar of the Medicean Mausoleum in San Lorenzo; others once held relics, and were then placed in a reliquarium constructed by Michael Angelo over the principal entrance of the same church. The Ciborium for the host or consecrated wafer was designed by Buontalenti in 1601, but never finished; and the several parts of which it was to have been composed were deposited here, viz., eight columns of Siennese agate, lapis lazuli, and Bohemian verde, and eight channelled columns of rock crystal, set in garnets, turquoises, oriental chalcedony, topaz, pearls, amethysts, rubies, and diamonds, the work of two Florentine brothers, Gaffuri. The eight statuettes of apostles were designed by Giovanni Bilivert, the pupil of Cigoli, and were modelled by Orazio and Françesco Mochi, father and son. They are composed of jaspers from Volterra, Caselli, and Sicily; of lapis lazuli, chalcedony, oriental alabaster, amethysts, agates, and silver gilt.

In the centre of the room is a table of pietra-dura,* executed in 1600 for the altar of the Medicean Mausoleum, to replace the table of an earlier date and inferior workmanship, now in the Sala di Baroccio. In the centre is a representation of the port at Leghorn, as it appeared after the construction of the fortifications. The Grand-Duke Cosimo I. was extremely desirous to promote the commerce of Leghorn, but his favourite scheme of building an efficient harbour was only fulfilled by his sons, Francis I. and Ferdinand I. When other states were involved in wars, Tuscany was happily exempt; and thus the new port was filled with ships from all nations. Vessels of every shape and size are here represented, floating on a sea of Persian lapis lazuli, and among them a squadron of six galleys of St. Stephen, which drag two Turkish ships captive. The Order of St. Stephen was instituted by Cosimo I., in imitation of that of Malta, to protect the coast from the infidel, and to secure the permanent service of a fleet, without the expense of its maintenance.

The urns and vases, which once contained relics taken from San Lorenzo, were manufactured by order of Pope Clement VII., the nephew of Lorenzo the Magnificent, about 1533. They were removed to this Gallery by the Austrian Grand-Duke Pietro Leopoldo in 1781. Several of them were manufactured by the most celebrated gem-cutters of the time; and first among these was Valerio Vicentino, who executed for Pope Clement a *cassetta*, or casket, to contain the *pissíde*, pyx, or box in which the con-

* In the various changes making in the Gallery, it is possible that this table may have been removed.

secrated wafer was placed on Thursday of Holy Week. The pyx itself was a work of great delicacy. It was of fine enamel, set with rubies, but was unfortunately stolen in 1860. Clement bestowed two thousand golden crowns on Valerio Vicentino for the casket, which was presented to Francis I. of France in 1533, upon the marriage of the Pope's niece, Catherine de' Medici, with the Duke of Orleans, afterwards Henry II. By some fortunate accident it was restored to Florence, and is now in Case II. of this room. Valerio was aided in the work by his daughter, whom he had instructed in his art. It is of rock crystal, lined with silver, thus giving an appearance of relief to the engraving. Within is a representation of Christ borne to the sepulchre, and four medallions with heads of the Evangelists. Slender channelled columns and a delicate cornice of enamel, said to be the work of Benvenuto Cellini, form a framework to the several compartments without, on each of which Valerio has carefully inscribed his name. In front are engraved the Story of the Nativity, the Adoration of the Magi, and the Presentation in the Temple. At one end is Christ disputing with the Doctors; on the back, St. John baptizing the Saviour, the Woman taken in Adultery, and Christ driving the Sellers from the Temple; at the other end, Lazarus brought to Life. The lid, which is in the form of a truncated pyramid, has ten subjects:— The Supper in the House of the Pharisee; the Entrance into Jerusalem; the Prayer in the Garden; Jesus before Caiaphas; Pilate washing his Hands; the Flagellation; Christ bearing his Cross to Calvary; the Marys at the Sepulchre; and the Ascension. Between these are four small oval shields of blue enamel set in gold, bearing the

Medici and Papal arms, as well as the device assumed by Clement, with his inscription, Cle. VII., Pont. Max.

Within the cases round the room are dispersed eighteen vases of rare materials, made for Lorenzo the Magnificent, each bearing his inscription, LAU. R. MED. The separation of the R in the centre was not unintentional, and is supposed to have implied the word *Rex;* and this conjecture is confirmed by the small crown on the covers of the *mesciroba*, or mixing cups, Case VI., one of which is a vase of oriental sardonyx. This vase has a handle formed like an animal, with an elongated body, four paws, and a tail like a brush. The Medici balls rest on a royal crown. The other is a vase of red Sicilian jasper, with two handles. Of the eighteen Laurentian vases, five are of oriental sardonyx, four of red Sicilian jasper, one of yellow Sicilian jasper, one of carnelian, two amethysts, one red amethyst jasper, one in flowered jasper of Sicily, one in green jasper, and the last in fossil-wood. They were all made in the gardens of the Casino di San Marco, where Lorenzo maintained a school for artists.

In Case V. is a small column of rock crystal, which was executed for the Grand-Duke Cosimo I., to celebrate his destruction of the Siennese Republic. Though not a good style of work, it is remarkable for the multitude of figures introduced within so small a space, and it has an historical interest. On the pedestal an allegory sets forth the greatness of Florence under the Medici rule: a male figure, seated beneath a porch of the Tuscan order in architecture, has the attributes of commerce by sea and land; a philosopher and a warrior dispute near the walls of a city guarded by the Lion of Florence; Peace is symbolized by

an olive, and a female with wheat in one hand and fruit in the other; a husbandman drives oxen in a plough, and a shepherd guards his flocks, to represent agricultural and pastoral life; a battle is taking place between cavalry and infantry, probably that of Montemurlo, gained by the Grand-Duke Cosimo in 1537, when he captured his greatest enemy and former friend, Filippo Strozzi. Victory waves her palm-branch, and Fame holds a royal crown over a city, typical of Florence, whilst she blows her trumpet, and a horseman gallops towards the gate. In the upper part of this column are six medallions with portraits in ancient costume; above is seated a sovereign surrounded by a numerous court; he is in the act of bestowing the baton of command on one of his courtiers, probably General Marignano, to whom Cosimo confided the conduct of the Siennese campaign. The Pope is also represented surrounded by his cardinals, and blessing a bishop and a lay personage, supposed to be Cosimo's ambassador to Rome, who obtained Pope Julius III.'s sanction for his master's seizure of Sienna; still higher up on the column is the siege; and, lastly, a warrior closing the temple of Janus. The victorious soldiers ascend spirally, followed by prisoners; they bear the enemy's banners reversed, and other trophies; two of the leaders—Marignano and Don Françesco di Toledo (?)—make a triumphal entry into Florence. Don Françesco was the ambassador of the Emperor Charles V., who was received by Cosimo and his son Francis, after the conquest of Sienna.

Near this column is a small view of the Piazza della Signoria, No. 441, in pietra-dura and gold, the work of Maestro Giorgio Gaffuri, a Milanese, intended for one of the orna-

ments of the tribune of the Mausoleum de' Medici in San Lorenzo, as well as four small lunettes in gold, now also in this collection. The view here was taken from that end of the piazza once called the Canto della Farina. Giovan Bologna's equestrian statue of the Grand-Duke Cosimo I. is the most prominent object, and, with the Marzocco, the statues of David and of Hercules, by Michael Angelo and Baccio Bandinelli, is of gold; the architrave of the palace is in rock crystal joined with silver or copper gilt; the porter carrying a load is issuing from the door of the old Custom House; the sky is in lapis lazuli; and agate, heliotrope, and jasper are used for the houses and pavement. The lunettes, in gold on slate, are contained in other cases. They represent events in the reign of the Grand-Duke Francis I. On the lunette in Case VI., No. 438, two engineers present to Francis the plan for the fortifications of Porto Ferraio, which is seen bathed by the Tyhrrenean and Mediterranean Seas, personified in the foreground; there are two other persons, one of whom is seated leaning on a staff behind the Prince. In Case I., No. 439, the lunette has Francis receiving the plan for the decoration of his favourite villa of Pratolino. The lunette in Case II., No. 437, represents Francis approving the plan for draining the Marshes; No. 433, Francis giving orders for the embellishment of a fortress; No. 434, Francis desiring that the Port of Leghorn should be fortified; and No. 435, Francis occupied with affairs of state.

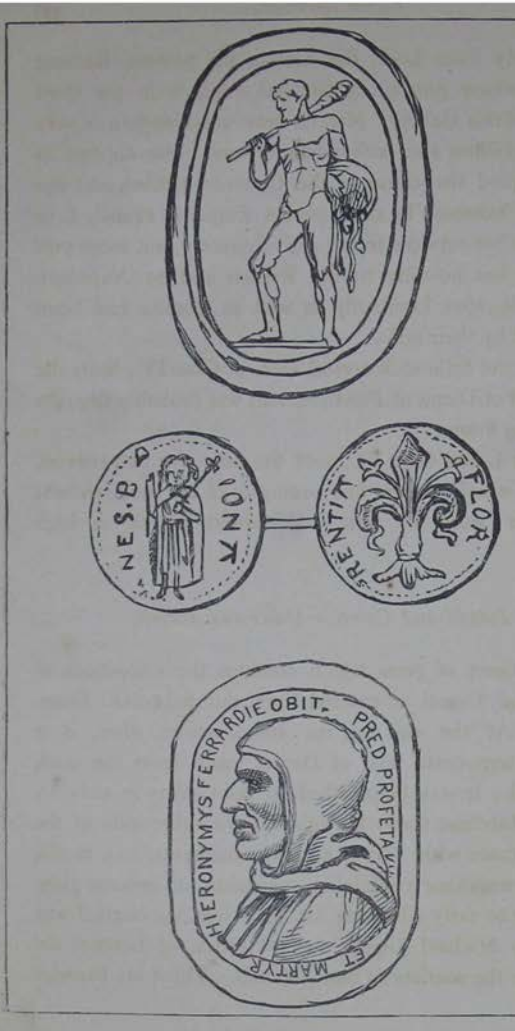
Above the casket of Valerio Vincentino, in Case II., is a fine specimen of pietra-dura, though a proof of the barbarous taste for mere display of riches in a degenerate age. The person represented is Cosimo II., the fourth Medicean

grand-duke; and the labour and cost for this portrait has hardly been as successful as the result of a coloured print. The ground of the picture represents a room magnificently furnished, from whose windows there is a view of the cupola and bell-tower of the Cathedral. The head of the prince, the hands, legs, and lining of the mantle and ermine are in Volterra jasper, the hair of Egyptian flints, the rest of the dress in Oriental chalcedony, red jasper from Sicily, gold and enamel; and the whole sprinkled with diamonds, of which there are upwards of three hundred.

In Case IV. there is a statuette of Venus and Cupid in porphyry, the work of Pier Maria da Pescia, the great merit of which consists in the difficulties overcome in the hard material the artist had to deal with. Pier Maria da Pescia is most celebrated for an engraved gem, which is known as the Seal of Michael Angelo, preserved in the Paris collection.

In Case V. are two little vases of acqua-marina and of a single emerald; another is formed from the agate called the cat's eye, of extraordinary size, surmounted by a pearl; a turquoise mask, also remarkable for its size, has diamond eyes; a very fine vase of jasper has the head of the hydra, and a small golden figure of Hercules on the cover, the work of Giovan Bologna.

In Case VI., a cup of rock crystal with one handle in gold enamel is a superb work of Benvenuto Cellini, and a bust of Tiberius in artificial turquoise is by the same artist. No. 642 is a *scatola*, or box, sent by Frederick Augustus III., Elector of Saxony, to the Corsican hero, General Pasquale Paoli, as a proof of friendship. Paoli, when a refugee in London, in 1789, presented the box to Maria Cosway, an



Seal of the Republic,—Gold Florin,—Gem of Savonarola.

Italian lady from Lodi, the wife of the painter, Richard Cosway, whose portrait of General Paoli is in the third corridor of this Gallery. Mrs. Cosway was a woman of very superior abilities and enthusiastic nature. She appears to have adopted the cause of the Corsican patriot, and was created a baroness by the Austrian Emperor Francis I. in reward for her services to her native country, but more probably for her hostility to the French and to Napoleon Buonaparte, after Lombardy as well as Corsica had been conquered by their arms.

A beautiful little rock crystal vase, in Case IV., bears the monogram of Diana of Poictiers, and was probably brought hither from France.

In Case I. and Case VI., near the door, are two *gradini*, or stands, which present fine examples of the most ancient pietra-dura work in fruit and flowers carved in high relief.

•

Intagli and Camei.—Coins and Medals.

The cabinet of gems which contains the collections of Intagli and Camei is entered from the Sala dell' Ermafrodite. At the end of the room, under glass, is a coloured terra-cotta bust of Dante, taken from the mask after death; it was bequeathed to the Gallery in 1865 by the late Marchese Carlo Torrigiani. On either side of the bust are cases with Etruscan gold ornaments, and, in the corners, two cases containing specimens of ancient glass belonging to early Christian Art, as well as the original wax model, by Michael Angelo, for his statue of Lorenzo de' Medici, in the sacristy of San Lorenzo. There are likewise

some fine examples of wood-carving, and the old seal of the Republic, Hercules, engraved on a green jade.* This gem was at one time supposed to be a genuine antique, but the defective drawing of the arms and various inequalities in the workmanship, not to be found in intagli of fine Greek or Roman gems, have decided connoisseurs to assign this stone to an artist of the mediæval period. He was, however, probably a gem-cutter of some reputation, and perhaps the artist patronised by Cosimo the Pater Patriæ, who, though his name is omitted, has his tomb in Sta. Maria Novella.†

A fine Roman mosaic, framed and hung on the walls, represents the little owl of the country, the same as the Athenian owl of Minerva, but used in Italy to attract small birds. The owl is trained to jump from one piece of stick to another, in a manner which appears so strange to the feathered tribe, that little birds gather round him, screaming, and as they alight on the nearest branches, which are already prepared with bird-lime, they are easily caught. The same subject has been painted by Albano in a small picture, formerly in the possession of the poet, the late Mr. Samuel Rogers. Beyond this mosaic are copies of various pictures in enamel, and opposite, are portraits in pastel of Louis XIV., Marshal Turenne, and other distinguished persons, by Robert Nanteuil, Rosalba Carriera, of Venice, &c. There is, besides, a series of small pictures, by Bronzino, intended to represent the Medici family, probably taken from old portraits.

---

* See illustration.

† This seal has been recently removed to the Museum of the Bargello.

Near the window are silver tablets, engraved in what is called niello work, by Maso Finiguerra. The art was already known to the ancients, but had been lost, and was only revived by Finiguerra, a Florentine, in the fifteenth century. The design was traced upon a silver plate, and the lines cut with a sharp instrument; after which the interstices were filled with a mixture of melted lead and silver; before this hardened, Finiguerra took impressions on paper, in order to try the effect, which experiments led the way to the discovery of steel engraving. These impressions are necessarily extremely scarce and of great value; that taken from this niello plate of the Coronation of the Virgin is in Paris.

A coloured enamel in a case opposite, representing the Deposition from the Cross, is by one of the Pollaioli, by whom there are still finer specimens of this art in the Museum of the Bargello.

The collection of camei and intagli, or precious stones cut in relief or engraved, was begun by Lorenzo de' Medici, and, besides being the oldest collection of the kind in Europe, consisted of at least three thousand pieces, before the recent addition of Mr. Curry's gems. The period during which the art of engraving precious stones was brought to greatest perfection by the Greeks and Romans extends from B.C. 400 to A.D. 500. The best gems belong to the reigns of Alexander of Macedon, B.C. 300; of Mithridates in Pontus, B.C. 120; of Augustus Cæsar, B.C. 63; and of Hadrian, A.D. 117. The art was revived in Italy in the sixteenth century, and attained to high excellence by Italian, English, and German artists in the eighteenth. We can form no more perfect idea of Greek art than that presented

in these engraved gems, which from their minute size, the durability of the material, and frequently from a certain superstitious value attached to the supposed properties of precious stones, have been preserved uninjured where statues have been mutilated and pictures destroyed. Modern gem-cutters, whose skill was superior to their morality, have attempted, and often successfully, to forge the names of Greek or Roman artificers, and to pass their own works for those of greater artists; they have thus raised doubts as to the authenticity of genuine antique works, whilst forfeiting for themselves the credit which would have been justly awarded them. As a general rule, the Greek or Roman gem, especially the Greek, is more correct in drawing and proportions, and more consistently perfect throughout all its parts than modern works. There is also greater simplicity, less straining at effect or display of mere skill, and fewer accessories; to this may be added the superior polish on the engraving, with dimness on the smooth surface caused by exposure and time; but these last are not invariable tests, as both have been well imitated. The name of the artist occasionally engraved upon a gem may also have been added in later times, though it is rare to find the great beauty and precision of ancient lettering on a modern gem. Some are inscribed with the name of the possessor.

The more ancient Egyptian and Babylonian gems are either cylinders, or in the form of beetles—scarabei. The Etruscan gems, according to the period in Etruscan history in which they were engraved, approach the Egyptian or the Greek in form and style. Most of the stones used by the Greeks for this purpose were imported from Southern India or Ceylon, except a peculiar onyx from Northern Asia, of

which there is a specimen in this collection, and which was introduced into Europe by the Persians after the invasion of Xerxes.

Among the most valuable intagli, or engraved gems, in this collection are, No. 3, a sardonyx: Athenæ, the Greek Minerva, represented as the Palladium, or protectress of a city, where her image was kept concealed, as a pledge of safety.* As the Trojan Palladium, or image of Pallas Athenæ, was stolen by Ulysses and Diomedes to enable them to gain possession of Troy, the two heroes are represented on the pedestal of this gem committing the theft; Pallas Athenæ carries her spear in her left hand, the shield in her right—a proof that the gem was intended for a seal, as the reverse would appear on the wax impression.

No. 12. A paste or glass gem, of an amethyst colour: Aphrodite or Venus seated, pouring water over her feet; this paste is so transparent that Gori mistook it for a real amethyst.

No. 21. A fine Carnelian: Cupid seated with his hands tied behind his back, whilst Nemesis, the avenging goddess, stands before him. Nemesis raises the lower part of her arm, exhibiting it to him from the elbow to the wrist—the cubit measure—which the Egyptians considered the symbol of justice; thus signifying that the measure of his iniquities (towards Psyche) was full.

No. 28. A very fine dark Onyx: Apollo playing the lyre; his feet hardly touching the ground denote extreme

* See "Dictionary of Greek and Roman Mythology" (W. Smith), article "Palladium."

lightness, as the repose of his limbs and his undisturbed drapery prove that he is not in motion. The artist has combined purity of outline with rotundity. It is in very flat relief, and is among the fine Greek works in existence.

No. 29. Carnelian: Apollo as a shepherd, and the nymph of a fountain. The same subject is represented in a statue of the Villa Ludovisi in Rome, and has been described by Winckleman; the shepherd's crook may signify that the god is leading the flocks of Admetus to pasture; he leans his arm on the bason of the fountain in an attitude of repose.

No. 35. A paste, the colour of the yellow chrysolite: a Nymph is playing on a lyre. There are three gems with this subject, each of which has inscribed on it the name of a different well-known engraver—Chronius, Allion, and Onesias. This paste bears that of Onesias. They are all three probably copies of some celebrated statue which has been lost. Agostini, a writer on gems, states that Pausanias mentions Sparta figured as a woman playing on a lyre, and that the subject thus represented was to be seen in his days. The style of work on this paste is excellent, though probably only an ancient copy of a gem by Onesias.

No. 40. A red Jasper: Mercury has his foot resting on a wine-skin, and two ears of corn spring up beside him; the wine and bread were at all times symbolical of immortality, and were thus appropriately placed near the god who was supposed to conduct human souls to their last abode. His chlamys, or cloak, is twisted round his arm; the caduceus is in his hand, and the petasus—winged cap—on his head, as if preparatory to his journey.

No. 47. Carnelian: Hercules with the Bull of Crete. This

work is executed with a few touches, but is wonderfully effective; the style is grand. On a fine ancient altar in the Capitoline Museum of Rome, Hercules is thus represented, though beardless; here the demigod wears his beard.

No. 51. Chalcedony: Hercules found by Cupid, who is seated on his shoulder.

No. 52. Carnelian: Hercules shooting the Stymphalic birds; a work of great antiquity, and in the grand style.

No. 54. An Amethyst: Hercules on Olympus with Hebe; the work of a celebrated Greek gem-cutter, Teucron.

No. 68. Carnelian: a seated Bacchante, giving drink to a panther.

No. 69. A very fine Carnelian: a Bacchante in a wild dance; this gem resembles a figure on a coin of Syracuse, and is in very excellent style.

No. 70. Red Jasper: Bacchus and Ariadne seated on a panther, a work of few touches, inscribed with the artist's name—Carpus.

No. 74. Amethyst: Cupid on a lion with a human face, as seen on medals of Sicily and Campania, and which, according to the German critic Eckhel, represented Bacchus. The allegorical meaning is, love subduing the strongest.

No. 76. Amethyst: a family of Tritons; fine Greek work.

No. 93. Carnelian: Achilles fighting with the Amazons; also fine Greek work.

No. 103. Chalcedony: a kneeling soldier.

No. 109. Carnelian: a tragic poet; an old man seated, with a mask behind him.

No. 114. Sardonyx: a soldier on horseback; the name

Aulus inscribed on it; the shield is Roman, and is cut on the blue layer of the stone; this gem is supposed to allude to the games of the circus; fine Roman work.

No. 116. Carnelian: a Greek warrior descending from his horse; the shield is in too high relief for the best work, but it is a graceful composition.

No. 117. Sardonyx: an Etruscan gem of great interest. Two men bear the sacred shields, or *ancile*. According to tradition, a shield was found in the Palace of Numa, which was supposed to have been sent down from Heaven, and the Haruspices declared that the Roman State would endure so long as this shield remained in Rome. Numa, accordingly, ordered eleven similar shields to be made, and he appointed twelve Salii (as those priests were called, who solemnised the worship of the gods by armed dances and song) to keep guard over them. They were taken once a year, in the Calends of March, from the Temple of Mars on the Palatine Mount, where they were kept, and borne in procession through the city; the Salii striking them with rods, sang the praises of Mars, Numa and Mamurius Vetturius, the armourer who cast the eleven shields. In this gem two of the Salii carry six *ancile* attached to a pole resting on their shoulders. In a work on British antiquities, by John Kemble, will be found an engraving and description of a shield now in the British Museum, which was found in the River Thames, and closely resembles the *ancile* of this gem. According to the author of the description, the ornaments are attached in a manner peculiar to Etruria. This will appear less difficult to account for, if we suppose the *ancile* to have been Celtic shields, as the Celts, known as Galli or Gaels, were among the earliest of the races who migrated

into Western Europe; they are said by Livy to have entered Italy in the reign of Tarquin the elder, only half a century after the death of Numa; it is no improbable conjecture, therefore, that a Celtic shield may have been brought south of the Alps long before the Gallic invasion, and that its peculiar form may have been made use of for purposes of priestcraft, by the Etruscan soothsayer in the palace of the pious Roman king.*

No. 117. A rare and valuable sardonyx in four strata: On one side is the Quadriga, or four-horse chariot of the Sun, encircled by a blue rim, representing the Heavens, on which are engraven the signs of the Zodiac, cut with marvellous delicacy and spirit; on the other side is the Biga, or two-horse chariot of the Moon; the inequality of the work on this side, and the signs of the Zodiac on the other being represented according to modern usage, rather than ancient Greek tradition, have led to the conclusion that this gem is modern, and belongs to the Cinque-cento period.

No. 119. Green jasper: the Constellation of Aquarius, represented as a youth pouring water into a vessel; two stars are above his head, a third star in his hand, a fourth on his breast, and a fifth on his knee.

No. 145. Sardonyx: with a very elegant representation of Apollo; fine Greek work.

No. 146. Carnelian: a half-length figure of a Muse holding a pencil to her lips, whilst in her other hand is a scroll on which to write, or draw.

No. 185. Sardonyx: a fragment; the head of Pluto in very flat relief, or rather cut in lines. This work is simple

* See "Horæ Ferales," by the late John Kemble, M.A. Plate xv.

and grand, and probably belonged to the period of Phidias. The garland of wheat-ears and the hair, are worked with the most exquisite finish. Ivy leaves adorn the border of the dress; the eyes are wide open and the pupil indicated.

No. 197. Carnelian: a splendid portrait; supposed to represent Sextus Pompeius Magnus, the son of Pompey the Great. He accompanied his father into Egypt, and was present when he was murdered. He fled into Spain, and was finally put to death by order of Titus.

No. 204. Chalcedony: Portrait of Augustus Cæsar; an exquisite gem and a very pure stone.

No. 208. Carnelian: Busts of Nero and Lucius, sons of Agrippina; and on the reverse Faustulus discovering Romulus and Remus, with the wolf, under a tree.

No. 218. Carnelian: Bust of Antonia, wife of Drusus, and daughter of Marcus Antoninus.

No. 248. Amethyst: Portrait of Massinissa, Prince of Cyrene in Africa, whence valuable marbles have recently been brought to the British Museum. Massinissa was educated in Carthage, and fought in Spain, where he was defeated by Scipio. He made terms with the Romans and promised them his services in Africa. This gem is half Greek, half African; the helmet bears the figure of Victory, finely engraved.

No. 252. Carnelian: Modesty, a beautiful head.

No. 260. Carnelian: Head of an old man; the work of a celebrated gem-cutter, Hyllus.

No. 276. Carnelian: Bust of Apollo of Delos; a fine work, perhaps by Dioscorides or Solon.

No. 284. Iacynth: Portrait of a Comic Actor in a Mask.

No. 313. Sardonyx: the Chimæra mortally wounded.

After this gem follow several representations of animals, cows, oxen, horses, lions, cranes, &c., with sphynxes, griffins, and other fabulous creatures, among which the most interesting is a winged sphynx, the signet of Augustus Cæsar, discovered in his tomb, and presented to the Gallery in 1829.

No. 358. A fine engraving on a sardonyx of the Head of Pallas, supposed to have been the portrait of a lady in the character of this goddess; probably a modern work.

Among the best of the antique camei or onices cut in relief, are:

No. 1. Venus caressing Ganymede on Mount Olympus, and looking back at Jupiter.

No. 2. A fragment: Minerva with the infant Hercules strangling the serpents.

No. 3. Antoninus Pius sacrificing to Hope; more remarkable for the size and beauty of the stone than for the work. The little winged figure near the altar represents the genius of the emperor.

No. 4. Venus Vincitrix, or the Conqueror; Julius Cæsar, who pretended to trace his descent from Venus, first caused the goddess to be represented armed. The arrangement of the hair and the ignoble features have suggested that this may have been a portrait.

No. 6. Venus attired by the Graces, a cameo of good style.

No. 7. Cupid mounted on a lion and playing a lyre; this gem is quoted in many works on antiquities. The inscription, *Protarchus facibat*, is in relief; most delicate execution and a very fine stone.

No. 8. Four Amorini trying to raise the club of Hercules, whilst one buries his head in the hero's cup.

No. 9. Cupid dragging Psyche along by her hair; very exquisite workmanship.

No. 13. Apollo in gold on a ground of sardonyx; one of the most valuable ornaments of this collection. It belonged to the Piccolomini family, and from them came into the possession of the Electress Anna Maria, the daughter of Gaston, the last Medici grand-duke.

No. 14. Mars Vincitor (Mars the Conqueror); the work among the best of the first century of the Roman Empire.

No. 17. Hercules binding Cerberus; a favourite subject; the finest example is the engraved gem by Dioscorides, in the Berlin collection.

No. 24. Bacchus and Omphale; excellent style, executed on a fine stone.

No. 33. A female figure seated near a temple, with an image on her left arm, and surrounded by three other figures. The work is fine, but the subject difficult to explain. It may possibly refer to the story of Iphigenia in Taurus, when she recognises her brothers.

No. 34. A male figure suspending a sword on a column; in excellent style and finely executed.

No. 40. A fragment restored in gold by Benvenuto Cellini.

No. 66. Bust of Omphale; her head covered with the lion's skin of Hercules.

There are several heads of Medusa, and portraits.

No. 85. Mithridates VI., King of Pontus; and several of Augustus Cæsar.

Nos. 95, 96, and 97 are portraits of Agrippa.

No. 98. Tiberius with his mother.

No. 104. Livia.

No. 105. Caligula.

No. 106. Nero.

No. 107. The younger Brittanicus.

No. 108. Galba.

No. 109. Vespasian.

No. 111. Trajan; several representations of animals complete the collection of ancient cameos.

The most important modern intagli are:—

No. 345. The copy of the celebrated gem by Pamphilus, now in Paris, representing Achilles seated on a rock by the sea.

No. 346. The copy of the Dioscorides gem, belonging to the Duke of Devonshire; Diomedes with the Palladium.

No. 354. Chalcedony: an allegorical representation of a marriage before a temple, by Valerio Vincentino.

No. 371. The celebrated carnelian on which is the portrait of Fra Girolamo Savonarola, by Giovanni called *delle Corniole*, from his skill in gem-cutting. The wonderful life and finish of this work can only be appreciated by holding it up to the light.

No. 372. The bust of Pope Paul III., which belonged to Lorenzo de' Medici.

No. 373. The bust of Leo X., by Pietro Maria da Pescia.

No. 374. The Seal of Pope Leo X.; his own portrait without the tiara.

No. 375. The portrait of Bartolommeo Alviano, the famous Venetian general; this gem is believed to have been engraved by Matteo di Bassano. Alviano commanded in the war of the League of Cambrai, in 1508, and was made prisoner by Louis XII. of France, who only set him at liberty in 1513.

No. 376. Portrait of Albert IV., Duke of Bavaria, probably by Annibale Fontana, of Milan. This Albert, called the Wise, reigned in 1435, and married Cunegonda, daughter of the Emperor Frederick III. He died in 1508, and his widow entered a convent at Munich.

No. 377. Portrait of the Saxon Baron Philippe de Stosch, whose magnificent collection of gems forms the foundation of that belonging to the Berlin Museum. Baron Stosch died in 1757. He was employed by Lord Carteret to watch the movements of the Pretender in Rome, and from the odium he thereby incurred, he had to retire to Florence.

No. 378. A portrait of Sextus Pompeius, copied by Natter, from the celebrated gem in Berlin. Natter was a German, and one of the best gem engravers of modern times; he wrote a treatise on the subject, and died in 1763.

No. 379. An unknown portrait, likewise by Natter.

No. 383. The portrait of Lorenzo de' Medici, when young.

No. 384. The portrait of Francis I., Grand-Duke of Tuscany, and near it another intaglio portrait of his Duchess Bianca Capello; the delicate outline of her features in this gem gives a superior idea of her beauty to any portrait by Bronzino; it is supposed to be the work of Bernardo di Castel Bolognese, for Cardinal Farnese; and also that of Margaret of Austria, the governess of the Netherlands, daughter of the Emperor Maximilian, and aunt of Charles V. Bernardo died in 1555.

The collection of Mr. Curry, lately bequeathed to Florence, of which there is, as yet, no published catalogue, is placed

in cases so far removed from the window, that it is impossible to form any opinion of their excellence.*

Among the valuable cameos, No. 3, representing Luna in a Biga, is an excellent work; No. 6, a woman filling a vase at a fountain, also a very beautiful gem; No. 10, a Bacchante, a fine antique fragment, and supposed to be the copy of a work by Scopas. No. 18, a very fine antique Cameo of a youthful Hercules; the ears are crushed like those of the Boxers in the Circus, and the demigod thus represented, was called Herakles Pancrastias, or Hercules the Boxer.

No. 39. A fragment restored in gold; a very fine work and admirably finished, of a Nereid on a Sea-horse. No. 42, the bust of a female, probably a portrait.

Among the intagli of the Curry collection are many Etruscan scarabei, or gems cut in the form of a beetle.

No. 208. A Carnelian mask of very fine work.

No. 233. A pale ruby with the head of a beardless warrior, simple in form, but fine in character.

No. 237. Amethyst: Atropos, a Greek work.

No. 247. A beautiful carnelian; the head of a barbarian; very fine work.

No. 249. Sardonyx: a youthful Hercules.

No. 254. Amethyst: a bearded Indian Bacchus.

No. 255. Sardonyx: a female bust supposed to represent Io, the most important and valuable gem in the collection; it is very beautiful, with a melancholy expression; her luxuriant hair waves over her shoulders; on the edge of the stone is inscribed the name Dioscorides, in Greek letters.

---

* The Cavaliere Migliarini had finished the catalogue in MS. just before his death in 1865.

Dioscorides was the favourite gem-cutter of Augustus Cæsar, and was alone permitted to take the portrait of the emperor; he was born in Asia Minor, and was thus Greek by birth and education. Several of his gems are scattered throughout the collections of Europe; they are marked by a star to express his name.* The gem of Io has been copied by the best modern engravers.

A large and valuable collection of coins and medals is likewise kept in a room within the former offices for the Director of the Museum.

The early Etruscan coin and weights were represented by the same pieces of bronze called *sgravi;* and were divided according to their value into *quadrantes, unciales,* &c.; a wheel, such as may have been observed frequently occurring on Etruscan monuments, is found upon these coins. The *sgravi* are rudely manufactured, and in strange contrast with the delicate workmanship bestowed on Etruscan gold ornaments. They probably therefore were not contemporaneous, as the gold and silver coin of Etruria in the Etruscan Museum, are equal to Greek.† Two of the largest of the *sgravi* are round, the other oblong; they appear to have belonged to a seaport town, as besides the wheel one has an anchor, and another the trident of Nepture as well as the caduceus of Mercury. The head of Janus, symbolical of peace, with the prow of a ship, is common, and is appropriate for a commercial people. Minerva is occasionally substituted for Janus. Mercury and the thunderbolt of

* The Dioscorides, Castor and Pollux, in allusion to the constellation of the Twins—Gemini.

† Museo Egiziano ed Etrusco, Via della Faenza.

Jove, composed of the three medals, and first devised in Fiesole, are likewise found on these coins: a vase, a horse, a man on horseback, a cockleshell, and an ear of wheat are very usual symbols. On a later Etruscan coin, and from another part of Italy, the elephant is admirably represented, with a Moor's head on the reverse.

The first gold florin was coined A.D. 1252. It continued in circulation and maintained its credit in Europe until the fall of the Republic. On one side is the lily, on the other St. John the Baptist.* Its nominal value at that time was equal to five francs of the present day, but five francs was then worth twelve francs of our money. So high was the reputation of the Florentine gold florin, that various sovereigns forged and circulated counterfeits; among these were the popes when at Avignon, the princes of Dauphiné, and the kings of Hungary. The Florentine Government appointed six persons at a time to superintend the coinage at the Zecca, or Mint, changing them every six months. A certain amount of bullion was confided to them, for which they were responsible. In 1352 the presidents of these Zecchieri, or officers of the Mint, were granted the privilege of adding the marks or badges of their families to the coin, and these were placed to the left of the head of St. John the Baptist. The pear of the Peruzzi, the sail of the Rucellai, &c., may be seen on the old florins of the Republic.

Before the issue of the gold florin, silver alone had been used as a medium. The earliest silver coin bears the head of Charlemagne; the next has a half-length figure of St. John the Baptist. In 1316 the Florentines elected one

* See Illustration.

Lando da Gubbio with the title of Bargello, to whom they confided the government. Lando soon proved himself unworthy, and was dismissed in 1317; but during his administration he had circulated an adulterated coin, which he placed at the nominal value of five denari, and which were popularly known as Bargellini. These were called in after Lando's fall, and a new coin struck, valued at thirty denari, and called a Guelfo, after the party which then ruled the State. In 1400 a small copper coin was in circulation, called piccioli.

The first head represented on a coin since the days of Charlemagne was that of Duke Alexander de' Medici, when the florin obtained the name "testone." It was designed by Benvenuto Cellini, and has on the reverse the figures of St. Cosimo and St. Damian, the patron saints of the Medici, in place of St. John the Baptist. A four-florin piece of the year 1531 represents the Baptism of Christ, and the same device was adopted for the silver coin.

The first gold coin of the reign of the Grand-Duke Cosimo I. has his head, and, on the reverse, the Last Judgment. It was called a lira, and was struck in 1559. The name lira—*libra*—was derived from the Roman weight, and had before this been applied to an imaginary coin of the same value; but it now for the first time was used for a gold piece. In 1550 the device was changed to St. Cosimo and St. John the Baptist. On some of Cosimo's coins the Wolf of Sienna is represented, marking the period of his conquest of that city, which is supposed to have been founded by the sons of Remus after their father had been slain by Romulus. In 1585, during the reign of the Grand-Duke Francis I., and perhaps in compliment to that sove-

reign, St. Francis takes the place of St. Cosimo and St. John the Baptist.

Among the silver coins in this collection, two of those which bear the head of the Grand-Duke Ferdinand I. have been recently discovered to be hollow, and to open as boxes.* In one of these was found the miniature of a gentleman in the dress of a courtier of Louis XIV. of France, though the miniature is painted on copper in oil—the usual Florentine practice. It further resembles an indifferent copy of a portrait of Prince Charles the Great of Lorraine, in this Gallery, though the larger picture represents a man at a more advanced period of life. The probable inference is, that this miniature was the likeness of the same prince in his youth, taken in Florence. The Grand-Duchess Margaret of Orleans, the wife of the bigoted Cosimo III., was attached before her marriage to Prince Charles. He followed her to the Tuscan Court, where they continued secret lovers; and, after he left Florence, the conduct of the Grand-Duchess became so eccentric that she could only be excused on the plea of insanity. Her husband sent her back to France, where she ended her days. She had probably concealed this miniature in a coin, and it had thus been lost.

A rich collection of medals from all parts of Italy fill several cabinets in the Coin Room. A large bronze medal, by Antonio Pollaioli, commemorates the Pazzi conspiracy; on one side is the head of Lorenzo, and below him the choir of the Cathedral, as it then stood, with columns around, and a low parapet; within this enclosure the religious service was performing when the Pazzi attacked the two young

* This was first observed by Mr. Charles Pulzsky when visiting the Gallery in 1869.

Medici; Lorenzo is seen making his escape; the motto is *Salus Pubblica.* On the reverse is the head of Giuliano, and the choir again, with the scene of his murder, and the motto *Luctus Pubblicus.*

A beautiful silver medal, imitated from a Greek coin, represents Lorenzo later in life.

A medal by Giuliano Françesco di San Gallo, in 1532, represents Giovanni delle Bande Nere, though struck twenty years after his death.

A head of Duke Alexander is by Françesco Girolamo of Prato; it is in very high relief, and has a rhinoceros on the reverse, with the motto *Non Buelvo sin vincer.* Another medal has the profile of Alexander on one side, and of Duke Cosimo, with the Golden Fleece, on the other; and was probably struck when Cosimo received the Order from the Emperor Charles V. There is also a medal struck in honour of Charles V., and on the reverse the Combat of the Giants with Jupiter, the work of Leone Leoni, of Arezzo.

A medal of Cosimo I., by Domenico di Polo, has on the reverse his arms, the capricorn; Domenico was noted for his skilful imitation of the antique; he was a pupil of the more celebrated gem-cutter, Giovanni delle Cornioli. The capricorn adopted by the Grand-Duke Cosimo was the device of Augustus, and is often seen on gems. It was considered one of the most auspicious constellations, and emperors, kings, and persons destined to fill high places, were said always to have been born under the rising of the third degree of Capricorn.

Another medal represents Cosimo attired as a Roman conqueror, in a quadriga, before Sienna; Victory is crowning him. This medal was designed by Domènico Romano.

A large gilt medal with ships belongs to Liguria or Genoa, and is of the time of Duke Cosimo I.

A silver medal bears the portrait of Eleanora of Toledo, the wife of Cosimo, and has a peacock on the reverse; on another silver medal Cosimo is represented in armour, receiving his generals; a still more interesting medal has Cosimo's head when young, and is by Benvenuto Cellini.

Leone Leoni, of Arezzo, designed the medal which has the head of the unfortunate Don Carlos, the son of Philip II. of Spain; he is represented as a boy of twelve years of age. Another medal has the portrait of Camilla Peretti, the sister of Pope Sixtus V.—1590—and is by Domenico Poggi, called by Vasari, Poggino, and mentioned in his life of Valerio Vincentino as being also a sculptor in marble. A glass medal has upon it, in silver, the heads of the Grand-Duke Francis I., and of his first wife, Joanna of Austria.

A very interesting set of dies and punches, by Benvenuto Cellini, and other celebrated artists, completes this collection.

Engravings—Drawings—Tapestry.

The door next the small corridor opens on a staircase leading to the passage which connects the Uffizi with the Pitti; and a selection from the valuable engravings belonging to the Gallery is exhibited on this staircase and in the adjoining rooms. A large woodcut, representing the Deposition from the Cross, in which the figures are nearly life-size, is by Andrea Andreini: the Virgin, who faints in the arms of the other Marys, is touching and beautiful: on either side of this print are other works by the same master. Andrea Andreini was both a painter and engraver; he was born at Mantua about 1540, and died in 1623. His paint-

ings are unimportant, but he is well known from his skill in wood-cutting, which he learnt from Ugo da Carpi, who first practised the art in Italy: Andreini's skill lay in chiaroscuro, produced by a succession of blocks, a method invented by Carpi, but improved by his pupil Andreini, of whom it is said that "his drawing is correct, his execution neat and spirited, and in a very masterly style." * Besides original compositions, he sometimes procured blocks cut by other artists, which he retouched, and published as his own. He used three different ciphers—  ,  , and  .

From No. 4 to No. 18 are very fine Venetian woodcuts, by Titian, and by Nicolò Boldrini, another pupil of Ugo da Carpi; they consist of processions and landscapes. Two of these last extend nearly the whole length of the room, and contain a multitude of figures in clear, sharp outline, full of life and spirit; the subjects represented are, the Grand Turk going to Mosque, and the Entrance of Charles V. into Bologna.

No. 19. Æneas carrying off his father Anchises and the Palladium, and followed by his Son; a woodcut by Ugo da Carpi. Ugo was a Roman, born in 1486; he endeavoured to imitate the effect of a drawing in his engravings—an art successfully followed by Andreini, but brought to perfection by Baldassare Peruzzi. "Though slight, Ugo's woodcuts are masterly, and exhibit an excellent resemblance of the designs of the artists from whom they are taken." †

No. 27. The Miraculous Draught of Fishes, from the Cartoon by Raffaelle, is by Ugo da Carpi. No. 29, the

* See Bryan's "Dictionary of Painters and Engravers."
† Ibid.

Beautiful Gate of the Temple, also by Raffaelle, is engraved by Parmigiannino, who adopted the manner of Carpi. No. 24, the Martyrdom of St. Peter and St. Paul, designed by Parmigiannino, is engraved by A. De Trento; and, above it, is an engraving by Ugo da Carpi, from Raffaelle's design for the picture of St. John in the Wilderness, in the Tribune. No. 20, the Rape of the Sabines, from a drawing by Giovan Bologna; to the right is his design for the group now under the Loggia de' Lanzi—this woodcut is by Andrea Andreini.

The next room contains impressions taken from plates of nielli, and the early copperplate engravings of Italy.

No. 42 is an impression, taken from the niello, of the Madonna della Misericordia, by Sandro Botticelli, who has also produced the Sacrifice of Abraham, for which he made use of Ghiberti's model for the Gates of the Baptistery, the Ascension, and the Assumption of the Virgin.

No. 47. The Death of Goliath, bears the name of Botticelli; but as he composed designs which were engraved by Baccio Baldini, a Florentine goldsmith, it is doubtful which of these may be attributed with certainty to him.

The impressions taken from nielli, the invention of Maso Finiguerra, was speedily followed by copper plates, in which the artist's attention was directed to the effect produced by the impressions, instead of, as in the nielli, considering the impressions only as experiments to test the excellence of the design upon the plate. Marc Antonio, of Bologna, was among the first to bring this method of engraving to perfection, by which he aimed at reproducing the effect of drawing rather than colour.

Besides the nielli impressions of Botticelli, there are

several by the Pollaioli, Andrea Castagno, and Pellegrino di Cesena.

No. 48. The Planet Venus, is a very rare engraving, of which one other copy existed in Mr. Monro's collection in London; it is described by Strutt in his Bibliographical Dictionary, 1810, and by Bartsch, tom. xiii. p. 132.

Cupid's Vintage, in the same frame, is also a scarce Italian engraving, which has been omitted in the catalogues of engravings.

No. 50. The Resurrection, engraved in copper by Girolamo Mocetti, a Venetian, and pupil of Gian Bellini, who lived at the end of the fifteenth century; his engravings are extremely rare.

No. 53. The Virgin letting down her girdle to St. Thomas, is a very grand composition, after the manner of Marc Antonio.

No. 51. A splendid engraving of a Bacchanalian scene, by Andrea Mantegna.

No. 61. An unfinished engraving, also by Mantegna, of the Worship of the Magi.

No. 65. The Calumny of the Apelles, by Mocetti, taken from the description by Lucian, and interesting to compare with the picture by Botticelli.*

No. 70. The Worship of the Magi, by Filippo Lippi.

Descending a flight of steps, we arrive at the commencement of the passage leading to the Pitti. The names of the engravers, or schools of engraving, whose works are exhibited on the walls, are painted in large letters the whole length of the room, and the engravings are admirably arranged for purposes of study. They begin with a

* See Small Room, Tuscan Masters.

splendid collection by Marc Antonio, chiefly from designs by Raffaelle.

No. 75. A Deposition from the Cross.

No. 79. Mary Magdalene conducted by Martha to the Saviour, who is seated on a throne.

No. 80. The Murder of the Innocents; the first edition of this noble composition; it is known as the first by the fir-tree on the right-hand corner. In the same frame, the Madonna of the Cradle, and the Madonna of the Palm-tree.

No. 81. The Mater Dolorosa; Mary stands behind the body of the Saviour, and looks up to heaven. The right sleeve of her dress fits so closely that the arm has been supposed bare, although there is a fold at the elbow. Passavant considered this engraving to surpass all he knew of Marc Antonio, in tenderness, delicacy of feeling, and in the noble expression of the heads, but inferior in execution to other works by this artist; therefore doubtful. There is another edition of the same, in which the sleeve on the right arm is distinct, and with folds; and which is an undoubted engraving of Marc Antonio's.

No. 82. A Madonna; the Eternal with Noah; the Madonna of the Coscia Lunga (long thigh), engraved by Marc Antonio, and another eminent engraver, Marco of Ravenna; also St. Cecilia, the design for Raffaelle's picture at Bologna: here, however, the saint has less classical features, but is more lovely and guileless.

No. 87. The History of Psyche, from Raffaelle's designs for the Farnesina Palace in Rome, probably made use of by Michael Coxis; this engraving is by Agostino Veneziano. The flying Mercury is full of life and movement; Jupiter kisses Cupid; in the centre Psyche.

No. 92. Adam and Eve, by Michael Angelo, engraved by Marc Antonio; the Eternal appearing to Isaac; an interesting portrait of Raffaelle in his studio.

No. 94. Hercules and Antæus, designed by Raffaelle; a ruined temple in the background, engraved by Marc Antonio. This has also been engraved by Antonio Veneziano. In the same frame, Venus, Vulcan, and Cupid; also two Sibyls.

No. 95. A most lovely Venus and Cupid; Raffaelle's Muse of Poetry, and Children dancing in a circle.

The engravings which follow are most of them engraved by Marco da Ravenna.

No. 101. The Graces, after the antique group in the Museum at Perugia.

No. 102. The statue of Marcus Aurelius at Rome, and other engravings taken from antique art.

No. 109. An engraving by Giulio Romano of the Madonna in the Uffizi, by Parmigiannino.

No. 117. St. Jerome in prayer, a very fine composition, by Titian.

No. 119. Several persons engaged in a game.

The school of Cornelius Cort follows, whilst the opposite wall is reserved for engravings by modern artists. After Cort are engravings of the Bolognese and Lombard schools. Lastly, a fine collection of engravings by Albert Dürer, Rembrandt, and other of the German, Flemish, and Dutch schools, in which this Gallery is peculiarly rich.

The continuation of this passage, which crosses the Arno over the Ponte Vecchio, contains a selection from the drawings of the old masters. To the right of the entrance is a frame of two small examples of Byzantine Art, representing

the Crucifixion and Christ in glory, as well as some exquisite drawings attributed to Cimabue, of the Annunciation, the Visitation, and the Presentation in the Temple; Christ washing Peter's feet, and the Deposition. On three of these Cimabue's name is neatly inscribed.

In the next frame is a delicate drawing by Taddeo Gaddi, the scholar of Giotto. Below are sketches by Agnolo Gaddi, one of which is a majestic figure of Christ; this drawing has the outline pricked (a usual practice with painters of that time) ready to lay on the panel on which the picture was to be executed, and by rubbing in charcoal, the tracing was left, thus saving the trouble of copying.

In the fourth frame are sketches by Lorenzo Ghiberti for the Gates of the Baptistery; the designs for the Creation of Eve, and for the Baptism of Christ, are especially beautiful. In the fifth frame are drawings by Parri Spinello of Arezzo, chiefly studies of drapery.

Facing these drawings, to the left of the entrance, is the design for the façade of the Palazzo Antellesi, in the Piazza Sta. Croce.

Near the first window are two drawings by Paolo Uccello, one of which is an old man's head in profile, probably that of Sir John Hawkwood, designed for the fresco in the Cathedral.

Just beyond this window is a most delicate drawing, by Fra Angelico, of the beheadal of a saint. Above it, as well as in the adjoining frames, are firm and admirable sketches of drapery, by Masolino di Panicale. A drawing, by Lorenzo de' Bicci, follows, of Christ in glory giving the keys of heaven to St. Peter; perhaps for one of Bicci's paintings in the Cathedral, now lost. A few steps farther we find one or

two sketches by Masaccio, who painted in the Church of the Carmine of Florence, as well as at Rome. A large finished drawing, by Fra Angelico, follows, representing our Saviour and St. Thomas, which is well worthy of notice, though much injured. Above it are sketches for angels and portraits of friars, by Benozzo Gozzoli, and, beyond, several drawings by Fra Angelico, one of which is the design for the distemper picture, or predella, in the small Tuscan room of the Gallery, representing the Marriage of the Virgin.

Over the second window is a very carefully drawn head on tinted paper, the lights touched in with white, by Fra Filippo Lippi; near it is another and more interesting sketch, by the same artist, for his picture of the Madonna and Child in the Council Chamber of the Innocenti, the same subject as that over the door of the room of Old Masters in this Gallery, but in this there is one angel in place of two, and the head of the Virgin is more in profile.

A careful drawing, by Andrea Verrochio, the master of Leonardo da Vinci and of Michael Angelo; and within the succeeding frames are sketches by Benozzo Gozzoli, Fra Filippo, his son Filippino Lippi, Alessio Baldovinetti, Peselino, and Botticelli; among these last is the figure of Truth for his picture of Calumny, and some very beautiful angels, as well as representations of the Holy Family.

In the case beneath these sketches, and between the fourth and fifth windows, are drawings by Raffaellino del Garbo, and by Domenico Ghirlandaio; some of these last were intended for the frescos of Sta. Maria Novella, and represent figures introduced in the Birth of the Virgin, in her Marriage, &c., &c. Farther on are drawings by Luca

della Robbia, and by Antonio Pollaioli; and in the case below them are sketches by Filippino Lippi, the Pollaioli, Benozzo Gozzoli, Razzi (il Sodoma), and Ghirlandaio, as well as a drawing by Perugino for his fresco of the Virgin appearing to St. Bernard, now in the Academy. Besides these there are: Moses showing the Tables of the Law, by Raffaelle, and his sketch for the Madonna del Giardino in Paris; drawings by Fra Bartolommeo, Daniele da Volterra, Giulio Romano, and Michael Angelo; lastly, Michael Angelo's sketch for the statue of Dawn in the Sacristy of San Lorenzo.

Between the fifth and sixth windows are several spirited sketches by the Pollaioli brothers; above these are drawings by Piero di Cosimo, Pinturicchio, and Luca Signorelli; in the case below are other drawings by Botticelli, Fra Bartolommeo, and Filippino Lippi. Between the sixth and seventh windows there are some most interesting drawings by Perugino; his sketch for the Madonna in his most celebrated fresco of the Chapter-house in Sta. Maddalena de' Pazzi of Florence; also for the Deposition in the Pitti Gallery; in the centre is a very beautiful sketch on separate pieces of paper, pasted on one sheet, of the garden of Gethsemane; this drawing, as well as the picture in the Florentine Academy, from which it, however, greatly differs, is attributed to Perugino, but is considered by able judges to be more probably an early work of Raffaelle. There is greater ease and grace, less formality than belongs to Perugino, whose pictures, with all their tender loveliness, have a pedantry belonging to the school. Lastly, there are several fine drawings of Leonardo da Vinci, free from all display of learning; the production of one who was an accurate

observer of nature, and whose feeling for the beautiful in Art is never lost, even when painting an ugly subject.

In the case below are designs by Giorgio Vasari for his frescos in the Sala del Cinque-cento in the Palazzo della Signoria, in which he celebrated the conquests of Duke Cosimo I.; also a drawing for his ideal portrait of Lorenzo de' Medici in the Tuscan room of the Uffizi.

Between the seventh and central windows are sketches by Leonardo da Vinci; also by Fra Bartolommeo, for his prophets in the Tribune, as well as for several of his Madonnas, and a fine sketch by Lorenzo di Credi. Between the central and eighth windows are beautiful sketches by Raffaelle for his Madonnas and his frescos in the Vatican; the Madonna del Pesce at Madrid; the Virgin raising the Veil from the Child, of which the picture is at Milan; the Madonna del Gran Duca in the Pitti; St. Peter in Prison; St. Paul preaching at Athens; also the Deposition from the Cross, and St. John preaching in the Wilderness, for the picture in the Tribune of the Uffizi.

Over this window is a study by Mariotto Albertinelli for a picture in San Lorenzo, attributed to Raffaellino del Garbo, and the sketch for the Visitation of Elizabeth to Mary, by Albertinelli. Above are some very beautiful angels by Raffaelle; below are Raffaelle's designs of Moses striking the Rock and the Worship of the Golden Calf, as well as a subject belonging to the frescos in the Cathedral of Orvieto, where the youthful Raffaelle worked with Luca Signorelli. There are also sketches for the frescos of the Stanze in the Vatican: the Woman carrying a Pitcher of Water on her Head in the Incendio del Borgo, her dress agitated by the current of air caused by the fire; the

Eternal appearing to Noah; the two small designs for St. George, of which one is in the Louvre, and the other in the Gallery at St. Petersburg; also the sketch for the Madonna, with the Child leaping from the cradle to her arms, which is in the Louvre.

Between the eighth and ninth windows is Raffaelle's design for part of the fresco called the Disputa del Sacramento, in the Stanze of the Vatican. In the case below, St. Anna, by Fra Bartolommeo, the sketch for his large chiaroscuro picture in the Uffizi. Likewise the Plague—Il Morbetto—by Raffaelle, which Marc Antonio engraved from this very sketch, unless the original is, as considered by Passavant, that in the Lawrence collection in London. The celebrated Florentine engraver, Raffaelle Morghen, began an engraving from this drawing, but died before its completion.

Between the ninth and tenth windows are the drawings for Paul at Lystra, by Raffaelle; Christ giving the Keys to Peter, a second design for Paul preaching at Athens, the Miraculous Draught of Fishes, and one of the figures for the Parnassus. This last drawing appears by an inscription to have belonged to Nicolas Poussin, who cherished the profoundest veneration for the great painter.

Between the tenth and eleventh windows are drawings by Michael Angelo—his designs for his statue of the Madonna and Child in the Sacristy of San Lorenzo, and a careful anatomical study for his statue of Lorenzo de' Medici, Duke of Urbino; also his sketch for his picture of Fortune in the Corsini Palace.

The last sketches of importance on this side of the passage are those of Andrea del Sarto—the Deposition from

the Cross, and one of the Angels of the Annunciation in the Pitti, St. John the Baptist in the Scalzo, and a series of chiaroscuro compositions for the Scalzo, or Bare-footed Friars. They are executed with marvellous life and beauty. In the case below are sketches by Piero di Cosimo, Fra Bartolommeo, Filippino Lippi, besides several by Luca Signorelli, for his fresco of the Last Judgment in the Cathedral of Orvieto.

At the end of this passage are some admirable drawings by Giorgione. Returning by the eastern side of the Gallery, the first case contains drawings by Fra Bartolommeo, the most interesting being his sketch for one of his Madonnas in the Pitti. Farther on, there are several sketches by Venetian and Bolognese masters; and among the former, that by Paolo Veronese for the Magdalene in the House of the Pharisee, of which the finished oil-sketch is in the National Gallery of London, and the picture itself in the Louvre. There are several landscapes by Andrea del Sarto—rough sketches in red chalk. The greater number of drawings on this side, however, belong to the period of the Revival; several studies by Baroccio, which exhibit greater power than his paintings; also by Jacopo Ligozzi and Cigoli, whose studies for his picture of the Stoning of St. Stephen, in the Uffizi, and of St. Julian, in the Pitti, are very fine. There are also drawings by Baccio Bandinelli, Bernardo Pocetti, Cristofano Allori, Bronzino, and by Jacopo da Empoli, well worthy of attention. Close to the second window, after again passing the centre, is a sketch by Pocetti for the cupola of a chapel belonging to Sta. Maddalena de' Pazzi, the walls of which are painted by him, and are among his best works.

The Spanish, French, German, and Flemish schools are likewise all represented in the sketches of the various masters on the remaining portion of this wall, and in the cases which stand in the middle of the passage.

The suite of rooms leading from this long passage over the bridge are hung with indifferent portraits of the Medici family, from Giovanni, the father of Cosimo Pater Patriæ, to Gian Gastone, the last Medicean grand-duke. Another long passage behind the Via Guicciardini, is hung with a selection from six hundred pieces of tapestry. Some of the designs are after pictures by Michael Angelo, Cigoli, and other eminent masters of the sixteenth and seventeenth centuries; several are French Gobelins, others are Florentine manufacture.

The Seasons, represented by children at work, are French; likewise two landscapes with a hunt, composed of gentlemen in the costume of Louis XV. of France; but the finest, also French, are the series executed in the year 1560, after designs by Bernard van Orlay, representing the festivities at the marriages of Henry II. of France with Catherine de' Medici, and of Henry IV. with Maria de' Medici. The first is probably an ideal representation, in order to commemorate the double connection between France and Tuscany.

The remainder of the tapestries were executed in Florence when the Grand-Duke Cosimo I. endeavoured to establish a rival manufacture to that of the Gobelins. Anxious to attain perfection, he invited a French artist, Picaer Fever, who brought with him several French workmen. In 1740, however, the manufacture was transferred by Charles of Bourbon to Naples.

Ascending a few steps, the landing-place is hung with oil-sketches in chiaroscuro by various masters, but none of transcendent merit. Beyond this is a very narrow passage, from the windows of which there is a view into the Boboli Gardens, and leading directly to the Palazzo Pitti. This is lined with a very interesting series of water-colour drawings by Bartolommeo Ligozzi; which are, however, shown to disadvantage in their present position. They represent reptiles, fish, quadrupeds, birds, and flowers, painted with wonderful accuracy; they are firmly and neatly drawn, and finished with great delicacy. On the same landing-place at the end are a few miniature-paintings of sacred subjects, but of no great importance.

END OF VOL. I.

PRINTED BY VIRTUE AND CO., CITY ROAD, LONDON.

00058825

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018